

AMATEUR CINE

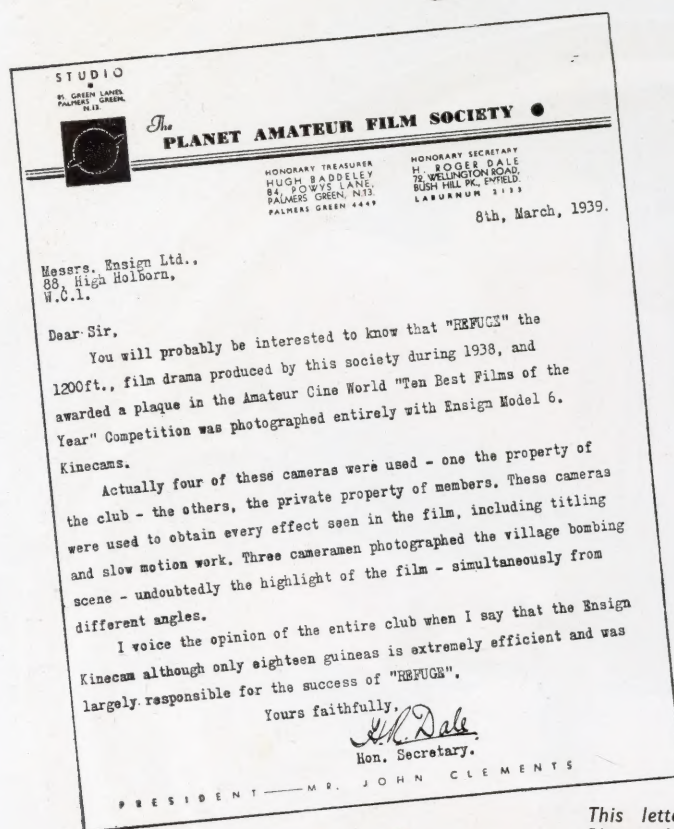
W O R L D



MAY

SIXPENCE

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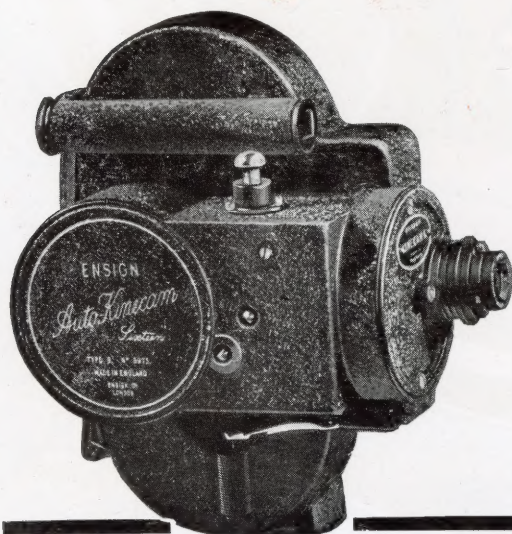
The two Kinecam Films included in the "Ten Best" are:

"REFUGE"—by the Planet Amateur Film Society, London.

"WINGS OVER THE SEA"—by John Clegg, Mobberley, Cheshire.

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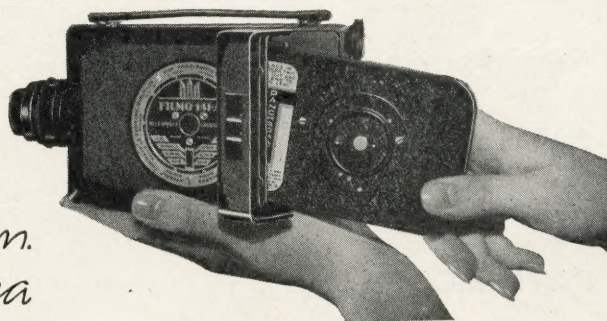
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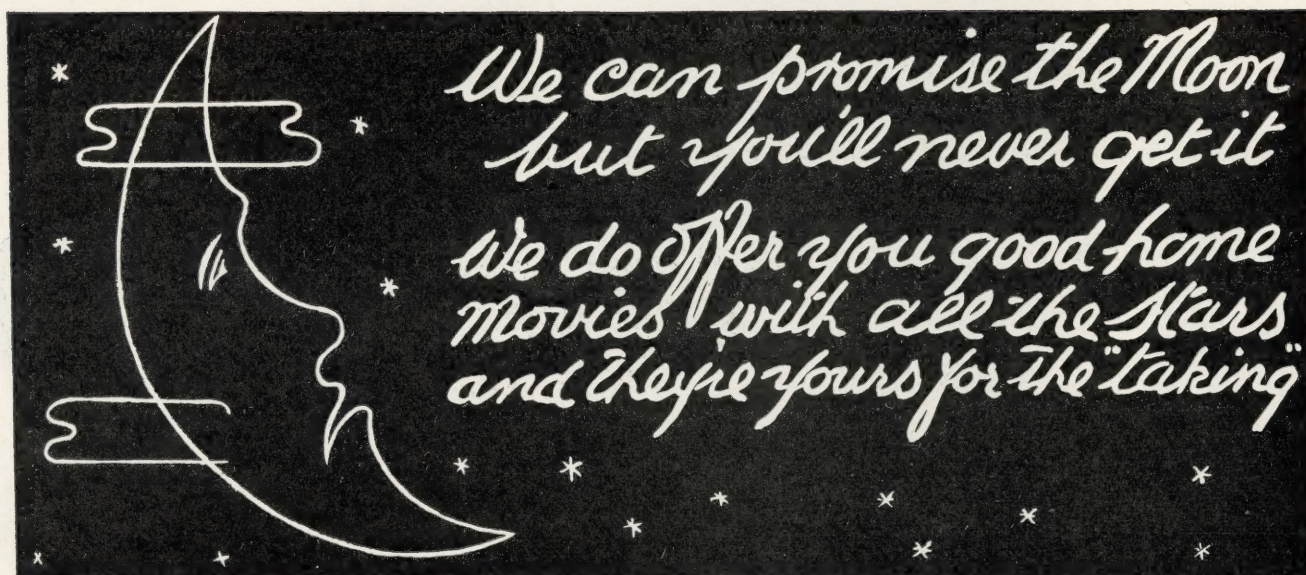
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AMATEUR CINE

W O R L D

Devoted to the interests of Amateur Cinematographers throughout the World

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GORDON S. MALTHOUSE

Editor



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TEN BEST FILMS OF 1938

A **Bolex** Cine
Camera was

used in the making
of the following
winning films

Contributory Negligence

by B. Westgate

County School

by F. C. Scholes

Man on the Road

by John Martin (Kodachrome)

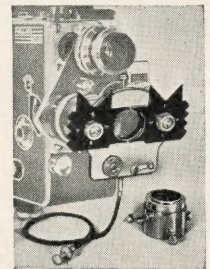
It Never Rains

by Stoke-on-Trent Cine Society
(Kodachrome)

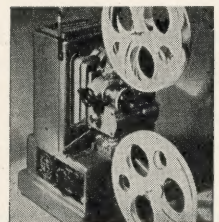
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More About the "Ten Best"

COMMENTS on the selection of the *Amateur Cine World* "Ten Best" films shown at Film House are now beginning to arrive. They make very interesting reading, as you will be able to see for yourself next month, when it is hoped to publish some of the letters. Your views, too, will be welcomed. We do not ask for compliments, for we did not make the films; be as critical as you like—for, again, we did not make the films! But we played a part in their selection, so you must forgive us if we attempt to justify our choice now and again.

You might say, of course, that it should not be necessary for us to justify it, that the films should speak for themselves. It has never been claimed, however, that the "Ten Best" films are the Ten Perfect films. We have never seen a perfect film and doubt, indeed, if we should recognise it if one did come along, since it would be something quite outside the ken of most of us.

Balance

An opinion we value highly, because it comes from one who is one of the pioneers of amateur movie-making (it came to us secondhand, as it were, and is therefore possibly the more to be regarded than if said pioneer had spoken to us personally), was to the effect that the show was the best balanced programme of amateur films he had ever seen. And he has seen hundreds of shows.

Our Irish friend who came over specially for the show—and, incidentally, we should like to thank the many readers who so promptly offered to exchange tickets with him—writes: "The show was well worth coming over for—very well worth it. . . I think, perhaps, the reason the show was so enjoyable was that you managed to select films about which one could form such varied opinions." But he did not like "Three Floors Up." "I thought it, if you will excuse my saying so—awful."

Candour compels us to admit that it did not gain the same volume of applause as the other films at the show, although on one evening it was particularly well received. What are its drawbacks? Most important of them, the story. It was

certainly not impossible; indeed, Mr. Buchanan, one of the judges, in his report published below, describes it as 'almost logical.' But one had to give it all one's attention to follow it; it demands that the audience makes an effort in this direction. And it shouldn't do, of course.

"Nothing Ever Happens"

The trouble is that one was all the time expecting something significant to happen, and nothing ever did. The art dealer is featured prominently in the film. His relationship to the girl is not clearly defined, yet it is obvious that he has more than a passing interest in her. One expects that he will discover her intrigue with the sculptor; one expects fireworks. If the concierge of the building had seen "Grand Hotel", she might have said: "Three Floors Up . . . They come and they go and nothing ever happens." But the entry on the credit side shows that there is a handsome balance in hand. The production is polished, the casting and acting very good indeed, the settings well designed and produced, the direction—bearing in mind the limitations imposed by the story—imaginative.

"The triumph of this film," writes Mr. Buchanan, "is, I think, in the production. Three distinct landings and lots of stairs, giving an impression of a tall, old fashioned house, were all constructed in a tiny studio. Characterisation is good and the story is almost logical. There is a fine piece of art direction in the artist's attic. A wide window looks onto chimney pots and roofs—built in that tiny studio. The illusion is perfect. The cutting is good. Suspense is there. The acting is surprisingly natural and the types are well cast. I

must refer to some clever sliding wipes—at least, they looked like wipes, which, by a brief black-out, enable an interior to pan across to an actual exterior. This occurs several times, notably from the inside of a cafe to a London street.

"By the way, that cafe

(Continued on next page)



Shooting against the light tends to give depth to a picture; the viewpoint, showing the receding piles, also helps.

THE EDITOR TO HIS READERS

irritated me. I know there is not much money at the disposal of amateur producers, but whenever they include meals, they always seem to strike the wrong note. Now the heroine of this film is obviously wealthy, for she travels in a large chauffeur-driven car. But the cafe in which she has a meal with the artist is very crude. The meal is badly served, and the illusion is spoilt. It is not lack of money that accounts for these details, but absence of thought and taste acquired by experience."

The Cafe Scene

That is an interesting point about the cafe. Realism in amateur films is often shattered through some trifling detail, but we think we should point out that for us, at least, the illusion was not impaired by this cafe scene. One saw only a small corner of the place—just the table and the two people sitting at it, lights shaded. True, it looked a pokey affair, but then some people, even though they may have plenty of money, prefer to dine at queer little dives where the food may be excellent, though there is no glamorous floor show, no highly expensive orchestra. And if the food is very good, the meal will probably cost no less than what one would expect to pay at a fashionable hotel.

Then, again, these people are habitués of Bohemia and it might be supposed that they would have a liking for the more picturesque eating houses. But this objection does not invalidate the general effectiveness and truth of Mr. Buchanan's contention. So often the proverbial ha'porth of tar is missing in amateur films.

Each of the three story films was shown at Film House. "It Never Rains" we discussed last month. Remains "Refuge." We again quote from Mr. Buchanan's report: "Here is a staggering subject, for France in wartime is 'reproduced' in England. Ruined villages, peasants, marching armies (a few feet made to symbolise

Realism in

(Continued from previous page)

hundreds) and even German soldiers who look the real thing.

"A sense of disaster is created, and if the characterisation in certain instances lacks conviction, the way in which the story is unfolded, the night scenes and the clever cottage interiors wherein most of the story is told, make us forget that this is an amateur production. Courage was needed even to contemplate filming this subject. On paper, with a minimum of facilities, it must have seemed impossible. It is a credit to all concerned that it was tackled so successfully."

Enterprise

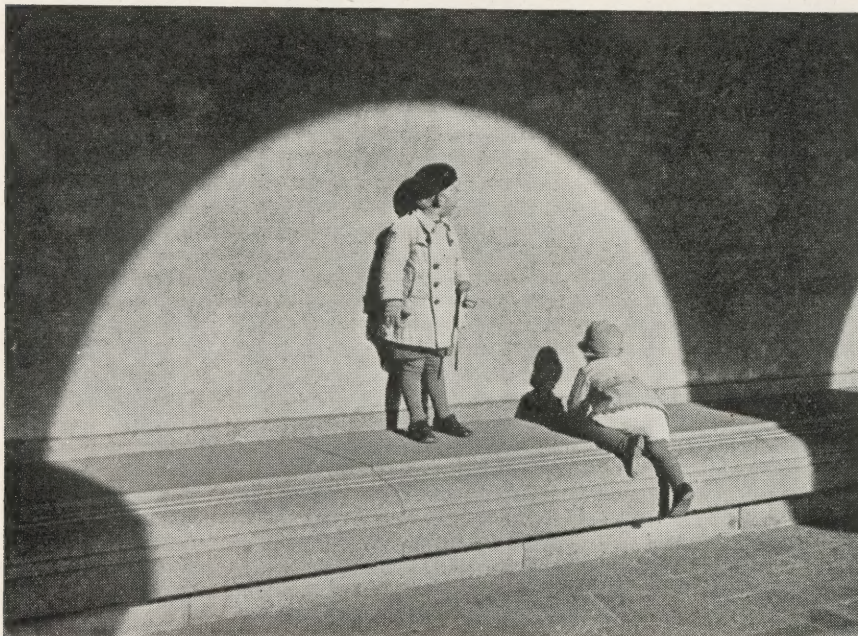
That is certainly true. It is a most ambitious production and one can have nothing but praise for the enterprise shown by the Planet Amateur Film Society. They have sought out derelict houses and cut in the shots to suggest that they were shattered by gun fire, they found a large tract of waste land that looks like a scarred battlefield, they mined it and filmed the explosions. They cut in shots of guns, probably war memorials, the quick cutting contributing to the illusion that the guns were being fired.

Convincing Model Work

The model work is convincing, although the 'plane crash is a little disappointing. To obtain realism for the sequences showing the aeroplane raid they not only took shots of a plane in flight, but also sent up one of their cameramen to take shots from a plane. A small part of one was built in the studio and this unfortunately is one of the weakest parts of the film. It looks a fake.

But whereas "Three Floors Up" would probably have been improved by a few sub-titles (there are none at all in it), "Refuge" could have done with fewer, for some of them are unnecessary—such sub-titles, for instance, as "Will you have some coffee?"

The film is about an Englishman who is harboured by a French woman and falls in love with a French girl. Now, in a silent film it is commendable that the characters should enunciate clearly so that the audience may guess from the lip movements what they are saying. But all the characters except one in this film are French, yet they all clearly speak English. The child plainly calls for "Mother" instead of "Mamman!" The woman, when sentenced by the court, cries out "My son!" when she should have said: "Mon fils!" A small



A simple but striking background that throws the children into prominence; had their clothing been darker they would have stood out from it the more.

Amateur Films

enough point, this, but it is the accumulation of small details that gives a film character and realism.

The film suffers through an absence of the lighter touch. It is, of course, a drama and the director rightly does not lose sight of the fact, but he forgets that lighter moments serve to point the drama more effectively. One recalls how eagerly the audience lapped up the amusing little comedy episode of the efforts of the French girl to make tea. Although in retrospect it may seem to, unalloyed drama seldom occurs in real life. If we never knew happiness we should never know sorrow.

Ingenuity

One very well informed amateur told us after one of the shows that he was astonished that "County School" should have won a plaque. A few minutes after we met an equally well-informed enthusiast and asked him which film, in his view, was the best he had seen that evening. He replied unhesitatingly: "County School." Hear what the adjudicators had to say:

"A fast-moving picture presenting almost every phase in the daily life of a large boys' school, from the moment when the porter opens the gates to when he locks them up again, and ambles away down the dim, deserted corridors. The film is full of ingenuity. Class follows class. Languages change on blackboards, as if by magic, each leading skilfully into another room. A dull boy stands up to answer a history question. What does he know about the date, 1066? Nothing! Suddenly, he remembers a vast Oxo poster he saw in the street—1066, William the Conqueror, and he answers correctly. That cut to the poster from the blackboard is extremely clever.

"An Achievement"

"Then, posters drawn in the art school, depicting important events, serve as lightning dividing titles for those events—chess clubs, sports, orchestral concerts, debates, and so on. Lunch is well conveyed. Crowds at lockers. Quantities of food. Rows of faces. Munching jaws—and the resumption of classes. There are numerous neat cuts—from an arm raised, holding a conductor's baton, to another holding a pistol to start a race, and so on. We should remember that a school, to an uncinemematic mind, is rather drab, static and uninteresting. To have made, out of ordinary daily incidents, a gripping film such as this is an achievement."

The film is an excellent advertisement for the school—more expressive and vital than any advertising brochure could be. We should say that if a parent were selecting a school for his son and had the one featured in "County School" in mind, together with others, he would not remain long in doubt after seeing the film. Technically it was well done, although it might be urged that there was a little too much emphasis on continuity devices, so that at times they appeared to be a trifle laboured.

The musical accompaniment of the Central Record Information Bureau was particularly apt—as indeed it was to all the productions. One could better appreciate this after seeing the films screened mute. Music and



Only a low viewpoint could so have effectively shown the boy's expression as well as the object of his interest.

effects greatly enhanced their effect. The right note was struck at the outset—the tolling of a school bell as the credits appeared on the screen. One wonders how many

of the audience appreciated the appositeness of the musical background that heralded the sequence showing the boys at lunch: it consisted of that part of Coates' "The Three Bears," when the bears ask: "Who's been sitting in my chair?"

It was not, of course, possible to show all of the films. One of those not screened was "Wings Over the Sea," "an informative picture of wild bird life on lonely islands, filmed, I imagine, at considerable personal risk. Some of the close-ups of birds on their nests, and courting in the cliff face, are remarkable. There are some excellent shots of birds in flight, followed by the camera for an unusually long time, and these make one feel that film must have been invented solely to capture such lovely examples of movement. I should like to have seen more information in the titles, but presumably brevity governed their more or less superficial subject matter."

THE EDITOR.

SCENARIO COMPETITION: THE WINNER

The prize-winning scenario based on the skeleton plot, "The Adventures of John Evans," will be published next month. It is by Major Clayton Lloyd, The Brown House, Higher Denham, Bucks. The title: "One Good Turn." Major Lloyd has treated the story as a farce and has contrived many amusing situations. Reports on some of the other scripts will also be published.

Mr. Cavalcanti Explains . . .

Why He Banned "Man on the Road"

ADJUDICATING at an amateur film festival is not an easy job. The practice at Glasgow, for instance, is to invite a different person every year. Entrants enjoy the privilege of hearing a variety of views on the subject of what constitute a good film. But as things are, this variety is leading to confusion, because the promoters of the festival have not yet addressed themselves to the task of working out a basis of criticism to which successive adjudicators could conform.

This basis of criticism, or critical policy, shall we call it, could quite well be laid down, if organisers would clear their heads as to what they are trying to encourage in the amateur field. It would be of great value to the amateurs themselves to know what is wanted, what is likely to succeed. Studio or street, real life or fiction, straightforward presentation or brilliance of artifice? Is film propaganda work to be encouraged or discouraged? Will teaching films be praised as being useful, or condemned as being dull? Such are the questions which amateur film makers are asking (or should be asking) and there is as yet no official answer.

The first thing I did at Glasgow was to point this out to Oliver Bell, of the British Film Institute, and members of the viewing committee. My observations were minuted, and for the sake of the amateur film movement I am hoping that action will be taken on them, as soon as possible.

In the absence of a film adjudication policy determined by the organisers of the festival, I was thrown upon my own resources—in other words, I had to make the rules as well as apply them. This is not a very satisfactory position to be in. One makes decisions which one could justify quite easily if one had the opportunity of enlarging upon the principles which govern them, but as you probably know, film festivals are so full of material to be seen that the adjudicator never has time to enlarge upon anything.

At Glasgow, the organisation was admirable, and everything went off as smooth as silk, but there was so much work to do that the actual time available for me to speak was only a few minutes—and even then I almost missed my train. The work had all been faithfully done—Bell and I had seen all the films that were

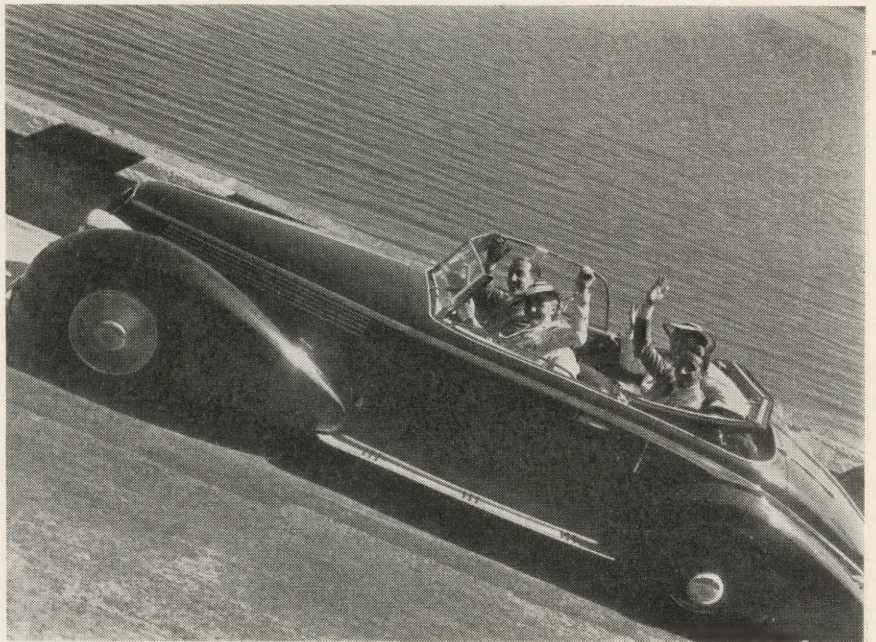
From a newspaper report: "Mr. J. Martin, of Leek, is unable to explain why, in the words of Documentary-Director Alberto Cavalcanti, his film, 'Man on the Road,' 'so shocked' the judges at Glasgow's Amateur Film Festival that they did not show it. Mr. Cavalcanti's view was that the film treated an important social problem (vagrancy) too superficially." Mr. Cavalcanti gives his reasons for the ban in the interview published on these pages. The matter is of considerable interest to amateurs.

shown to us, and made careful notes on them. But there was no opportunity to justify my criticisms, and it is only natural that some of my judgments have been misunderstood.

There was the very interesting point raised by Mr. Forsyth Hardy, the film critic of the *Scotsman*, whose observations are always very close and who is generally very well informed. He noticed that although I said in the course of my few remarks that films made by amateurs ought to try to be useful rather than merely entertaining, certain entertainment films were given prizes, while certain documentary teaching films went unrecognised.

What is the amateur to think, asked Mr. Hardy, when he is advised to be useful, and then sees the useless commended? The answer is, he should learn that if a film is to succeed it is not enough for it to be useful, it must also be well done. The documentary films shown to me were very well-intentioned, but they were badly executed.

At this point I might digress to remark that it is time



A remarkable suggestion of speed is conveyed by this shot, chiefly because of the angle and the fact that the lines all travel in the same direction.

amateurs realised that documentary films are difficult to do well. The early British documentaries were made by people who had no professional training. The influence of their loose construction and vague impressionism remains very strong. Some of these early films acquired a high prestige because of the novelty of the subject matter and the artiness of the treatment, and now many amateurs are inclined to think that any film which can be called a documentary should be given a prize.

The fact that I was 'shocked' by "Man on the Road" must have appeared to many as a purely personal reaction. In a sense it was. But it was a judgment governed by principles which I think ought to be officially recognised by all bodies engaged in encouraging and controlling amateur film production.

The film was about a tramp. Now, an amateur group tackling a subject of this kind ought, I think, to show some social conscience in the matter. They should be able to see that the degraded classes are not a fit subject for humorous treatment. "Man on the Road" was intended, it seemed, as a light comedy. The tramp shown was obviously not a real tramp, and the film as a whole bore no relation whatever to real life. It was entirely thoughtless and irresponsible. And yet behind the very title of the film, "Man on the Road," lie some of the most serious problems of our times.

As the result of the treatment I was shocked, and my colleagues had a similar reaction. It was clear to us that the makers of the film meant no harm, but here, as in the case of the bad documentaries, we had to judge not the intentions of the entrants, but their achievement. Nobody intentionally makes a joke which is in bad taste. If anyone does so unintentionally, he can scarcely expect to be rewarded with a prize.

"Moral Judgment"

It may be asked whether it comes within my duty as an adjudicator to make a moral judgment. Most certainly it does. When I go up to Scotland to adjudicate at a film festival, I cannot be expected to leave my morals behind in London. Suppose for the sake of argument I were to be shown a pornographic film—the kind of thing which is an obvious insult to human dignity. No one would be surprised if I objected to it. Why

then should anyone be surprised at my objection to "Man on the Road," which insults human dignity much less obviously? It seems to me that it is precisely when a film of this kind is offered that the services of an adjudicator are most valuable, since he can point out implications which have apparently escaped the notice of the people who made the film.

Amateurs are free to do as they please. The amateur should take the bearings and decide what comes most naturally within his province. As I have already said, this is a matter for discussion, but, of course, I can offer my own advice.

Take entertainment first. The studios have been making entertainment films for such a long time that they have reached a technical standard which amateurs cannot hope to attain. This does not mean that amateurs should not tackle entertainment films if they so desire. But if they do, they should concentrate, obviously, on what the studios do badly, or never do at all.

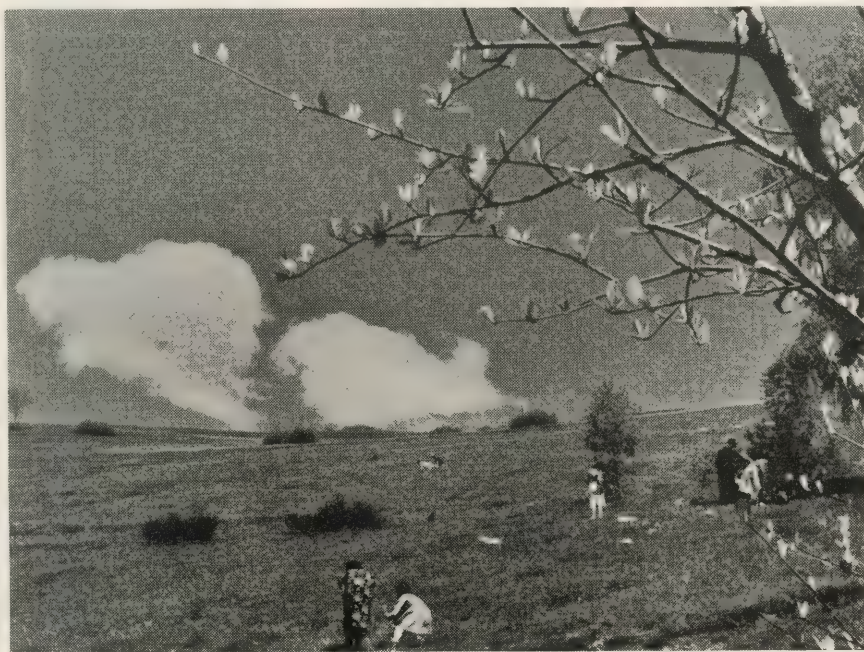
Their opportunities lie along the lines of fantasy and humour, treated with subtlety and delicacy — or essays

in the macabre or the grotesque—the sort of things which studio producers do not readily attempt because of the cinema conventions and the mental limitations of the mass of the people. As an example, one may mention Dr. Massingham's

films in the realm of satirical entertainment — strictly amateur, but highly successful.

Great Scope for Amateurs

As for non-fiction, it is obvious that there is great scope for useful amateur work in the construction of films for instruction and propaganda. The theatrical film producer is practically forced to leave this great field entirely untouched. I should like to see, at future festivals, a respectable number of films made for teaching purposes, or for record purposes, or for the purpose of publicising worthy causes and services. These films should be well made, lucid, interesting and convincing or they are of no use: and they should be made to be shown publicly in schools, colleges, churches, hospitals and other institutions. There is ample demand for them.



Obviously Spring, but it is only the branches framing the shot that make it so. It would be ineffective pictorially without them.

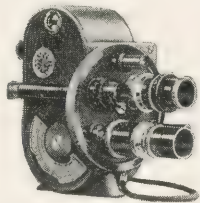
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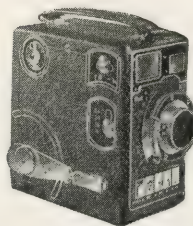
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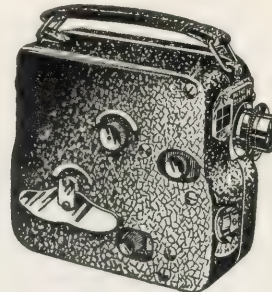


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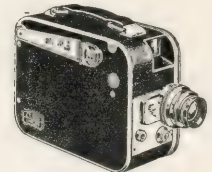
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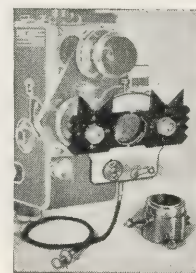
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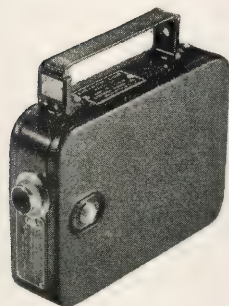
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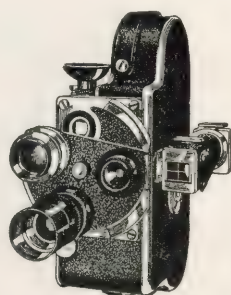
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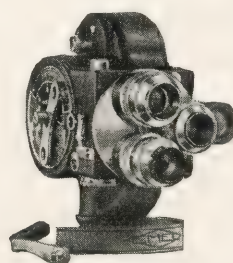
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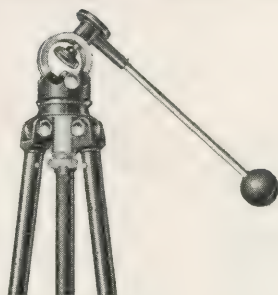
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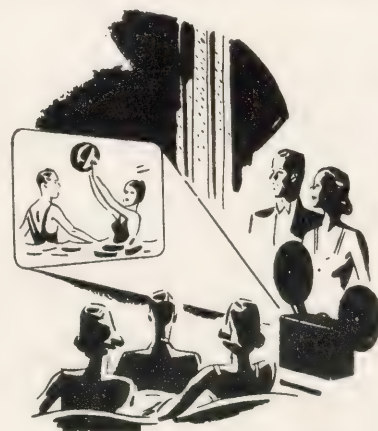
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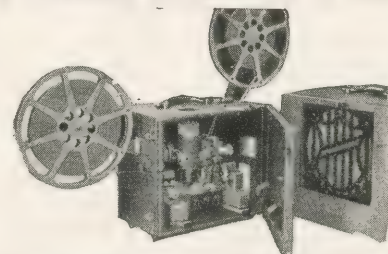
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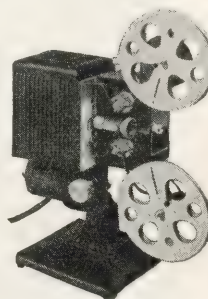
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The "Man on the Road" Controversy

(Continued from page 61)

The Editor Replies

"I HEAR," said an old gentleman to Mr. John Martin, producer of "Man on the Road," "that you have been 'run in' for making one of them there immortal films."

The old gentleman was somewhat mixed, but since he knew little about films, immortal or otherwise, but read his daily paper—or, at any rate, the headlines—it is not entirely to be wondered at that he should have imputed to Mr. Martin so highly improper an indiscretion. For here are some of the headlines that old man may have read: "His Film Shocked the Judges," "Magistrates' View on Film Sought," "J.P.s to 'Censor' Tramp Film," "Mr. John Martin Shocked the Judges." I have picked them at random from a book of Press cuttings all devoted to "Man on the Road."

"Cheesecakes"

If anyone has been guilty of an indiscretion maybe it is Mr. Cavalcanti. Mr. Cavalcanti is a film director; and Mr. Cavalcanti was shocked. In these days of tabloid newspapers, semi-nudity on stage and beach and "cheesecakes" in films and magazines, it takes a good deal to shock most of us. "Cheesecake," it should be unnecessary to add, is an American term. "No matter what the subject, a little 'cheesecake' will help it," says an American magazine on my desk before me as I write. "The technique of 'cheesecake' is to find a legitimate excuse for displaying female anatomy."

"Shocked"

So if we read that even a film director was shocked by a film, the conclusion that most people will arrive at will be that it contains too much indigestible cheesecake. They will not allow for Mr. Cavalcanti's delicate conscience, will not reflect that it was outraged not by any pornography but by the fact that (in his view) the producer dealt with the subject too superficially.

To the private individual, glaring headlines about judges being shocked by a film and

banning it would be damaging enough. But Mr. Martin runs a business and relies to a large extent on public goodwill for his livelihood. If people are to get the impression that he makes "immortal" films he might as well put up the shutters forthwith. To kill the rumours before they spread too quickly he was put to a good deal of bother and expense in arranging shows before responsible bodies in his town—to magistrates, clergy and prominent townfolk, all of whom praised the film and condemned the action of the judges.

"The Degraded Classes"

Mr. Cavalcanti says that when he goes up to Scotland to adjudicate at a film festival he cannot be expected to leave his morals behind in London. One entirely agrees and indeed, rejoices that his morals, delicate though they are, are not too delicate to travel. But it is no part of a judge's duties to flaunt an outraged conscience to make, unwittingly, a reporter's holiday.

And what of the film that outraged it? Amateurs "should be able to see that the degraded classes are not a fit subject for humorous treatment." Professionals also should be able to see that. It is just a matter of instinctive good taste. But what canon of criticism, what moral susceptibility could contribute to the viewpoint that "Man on the Road" was intended as a light comedy? One cannot argue about it for there can be no common

meeting ground between one who affirms that a film is a light comedy and those who see it only as a plain, unromanticised and unsentimentalised documentary record. One can only wonder.

But when Mr. Cavalcanti gets down to details a basis of discussion is arrived at. "The tramp shown was obviously not a real tramp," he says, "and the film as a whole bore no relation to real life. It was entirely thoughtless and irresponsible." As to the accusation that it is entirely thoughtless and irresponsible, Mr. Martin's own account of how he made the film (published on another page) is a sufficient answer. But the film bears no relation to real life? Mr. Cavalcanti is forthright in his condemnation; so confident a denunciation should surely be based on actual experience of the real conditions.

Doubtless, like the maker of the film, he has taken the trouble to interview tramps and workhouse

(Continued on page 104)



The pattern of sunlight and shadow makes the picture. A useful subject, this, for a continuity shot.

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THE model set-ups discussed so far have mostly been "still-life," but there are many occasions when the introduction of movement into model shots is required, whether this movement takes the form of trees swaying in a breeze or a car travelling down a street. Regarding things from a pedantic viewpoint for a moment, a little calculation shows that a model car which is supposed to be travelling at a speed of 30 m.p.h. along a $\frac{1}{4}$ in. scale model road should cover an actual measured distance of 4 ft. 7 in. in 5 secs. (since 30 m.p.h. = 44 ft. per sec. and $\frac{1}{4}$ in. scale = $\frac{1}{48}$ th full size).

If the car is the only moving object, its normal horizontal progress can be made to conform to this, and the whole scene be filmed at normal camera speed (16 frames per



Fig. 3.

sec.), but the presence of any irregularities in the model road will give the car movements that cannot be controlled mechanically with regard to the model itself, and must therefore be controlled for the screen by the use of slow motion during filming. The smaller the scale of the model the faster the film should go through the camera.

Professional model work is usually filmed at a speed of 96 frames per sec. (four times normal) or at even faster speeds for scenes involving smoke, etc. Although amateur models will be to a smaller scale, a speed of four times normal will probably be the maximum possible and will be sufficient in the majority of cases.

Moving Bodies

In the matter of moving bodies themselves, amateur requirements are most likely to be limited to means of transport—road, rail, sea or air—and a word or two about the various forms may not be amiss. Toy shops provide plenty of choice in the matter of cars and lorries. There are several of the smaller lead automobiles that go well with $\frac{1}{4}$ in. scale models and it is easier to buy than to make them since they only cost a few pence.

It is also advisable to test them for scale as the different makes vary somewhat, and it is easy to be deceived if, as is probable, you have no portions of your model buildings with you at the time of purchase. The wheel track of an average family saloon car is a little under—and the height a little over—5 ft. These model cars can be made more realistic by the addition of number plates and similar touches.

Model railways nowadays have attained high standards of accuracy. Gauge No. 00 ($\frac{1}{16}$ th in.) being $\frac{1}{90}$ th

REALISM IN

This is the concluding article in the series, "The Amateur Film and Design." In the previous six articles our contributor has dealt with constructing simple sets, increasing apparent size, designing sets to enhance atmosphere, economy in set construction, false construction and the building of models.

full size, is almost equivalent to $\frac{1}{8}$ th in. scale, and Gauge No. 0 ($\frac{1}{16}$ in.), being $\frac{1}{45}$ th full size, is almost equivalent to $\frac{1}{4}$ in. scale. Gauge No. 1 ($\frac{1}{8}$ in.) is $\frac{1}{32}$ nd full size, the larger and therefore less common gauges being No. 2 (2 in.), No. 3 ($2\frac{1}{2}$ in.), and No. 4 ($3\frac{1}{4}$ in.). Shops specialising in model railways and accessories usually stock a comprehensive range of scale sea and river craft. These ships may be complete floating models, in which case, if sufficiently realistic, they can be used in conjunction with a tank of coloured and soapy water for storms at sea.

"Sea" Shots

The difficulty of the skyline is overcome if the storm is supposed to take place at night, but towering waves and flying spume produced by agitating the tank water have to be filmed in very slow motion to create a good effect on the screen if the ship in question is a large liner, because the waves take their scale from the ship. For less turbulent scenes, waterline models can be utilised. These may be any size and usually vary very much in detail. They may also be bought in parts to be shaped and assembled by yourself, when the degree of detail will be in your own hands.

When constructing some set-up such as a model quayside complete with fishing boats, only the masts and rigging need appear above the level of the quay, assuming you are looking out to sea. The "boats" themselves can stand on a portion of blanket or tablecloth, and a number of thin metal or wood rods, if moved inwards under the blanket towards, and parallel to, the quayside, will act as wavelets and cause the model boats to roll, the use of slow-motion again giving realism and grace to the movements.

The Horizon Line

The distant seascape can be coloured in faintly on the sky backing, and very little need show above the harbour wall. A calm sea reflects the sky, so that a cloudy sky will produce a patchwork sea, and a cloudless sky a plain sea, the latter being the easier to portray in this and similar examples. While on the subject of seascape, it should be remembered that the horizon line is made by your own position, being always at eye level.

When filming any model or full size set-up that includes a fake sea- or landscape, the horizon line should always be at camera lens level. Similarly, as they say, the converse is true, and the horizon line fixes the position of the audience's supposed viewpoint. Thus a shot such as Fig. 1 gives the impression that the camera was—and hence the audience's viewpoint is—very low, and unless the camera was actually looking up at the figure at the

MODEL SETS

By
G. BRIAN HERBERT
B.A., A.R.I.B.A.

time of shooting to produce a dramatic effect the result will not be altogether convincing. In Fig. 2 the position of the horizon indicates that the camera position was normal, but as this means the construction of a considerable amount of model sea it is simpler to introduce an intervening screen wall as shown.

Model Ships

Of the smaller waterline model ships there are at least two series in lead. One of these covers the whole of the British fleet to a scale of $1/1,200$ th full size, and the other includes both warships and merchant ships of several countries to a scale of $1/1,250$ th full size. These models can be used on a not too highly polished table-top for aerial views of harbours, presumably taken on a calm day. Panning the camera slowly across the set-up, in addition to increasing the effect of an aerial shot, will also serve to hide the dead stillness of the "bay." Still further realism can be obtained by fixing to the camera, some little way in front of the lens, a cut-out representing a portion of an airplane wing or strut so that it intrudes into the picture and moves with the camera.

The use of model planes in professional films has recently been discussed very thoroughly in *Amateur Cine World* by Mr. Chevalier. However, those amateurs who only occasionally require short airplane sequences or who have not sufficient room in which to construct any semi-permanent set-ups may find the following hints helpful.

In the last few years model airplanes have made vast strides and it is now possible to buy models of almost every type of commercial or fighting plane, either complete or in parts for assembly. The majority of these are of bakelite or wood and are to a scale of $1/72$ nd full size (i.e., a six-foot man—1 in. high) which, though small, is probably sufficient for the majority of amateur needs. Larger scale models are also available but not so common.

The sets of component parts are very reasonable indeed, and although they may be assembled as purchased far better results are obtained if the parts are given refinement both in shape and detail before final assembly.

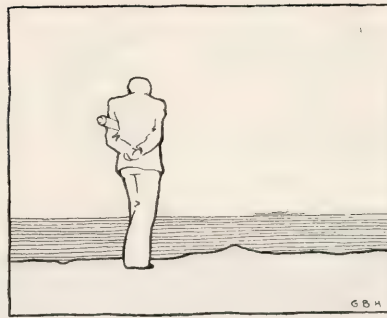


Fig. 1.

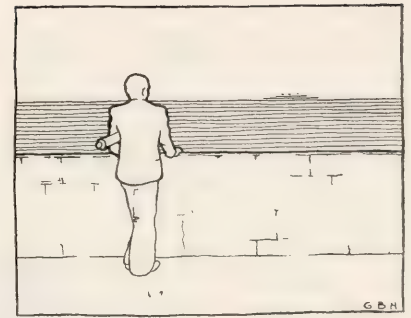


Fig. 2.

This principally applies to the models in wood. Plans are given with the sets and further details, if required, can be obtained from periodicals devoted to flying. The Hawker "Hart" in Fig. 3 is one of these assembled models and has a wing span of $6\frac{1}{4}$ in.

Like a marionette it is suspended at its extremities from a cruciform wood frame, so that manipulation of the frame automatically produces a corresponding movement in the plane. The frame should be larger than the plane so that the wires pull outwards as well as upwards and so tend to prevent any oscillatory movement in the model. For straight flight across or even into the camera the frame can be treated as a trolley and run on an overhead track for steadiness.

Model Airplanes

To support the plane illustrated, single strands of wire from electric flex were used, dulled and blackened in a candle flame. A continuous steady movement of each strand through the flame is necessary for this, as the wire is not dulled if drawn through too quickly and it melts if the movement is too slow. The problem of the airscrew has been satisfactorily solved in these small models, too. In addition to the one supplied with each plane it is possible to buy specially coiled watch-springs which can be substituted for the normal propeller. They vibrate slightly with every movement of the plane and catching the light give an extraordinarily realistic impression of rapidly revolving airscrews.

Model planes may be shot against a real sky under suitable conditions, or alternatively they may be shot indoors against a suitable backing, when they will be under greater control. The backing may be a plain distempered wall, since all skies are not the heavily clouded ones the filter-toter would have us believe, and in actual fact an overclouded backing may look more artificial than a plain (cf. the recent film *Night Alone*, with Emlyn Williams). The cloud background in Fig. 3 and the one used in the prison model illustrated in the sixth article were carried out quite simply on large sheets of drawing paper.

Darkening the Sky—with Ink

In Fig. 3 the sky itself was first darkened with sprayed Indian ink, torn newspaper acting as a stencil for the clouds which were afterwards worked on with charcoal, pencil and white schoolroom chalk rubbed in with the fingers until the desired effect was produced. The

(Continued on next page)



Fig. 4.

Realism in Model Sets

(Continued from previous page)

prison sky backing was charcoal, pencil and chalk only. Larger expanses of sky can be produced by buying the drawing paper in rolls instead of sheets. If of good quality it can be pinned to the wall and will show no bumps.

As I have remarked, models in the professional studios are usually carried out to a larger scale and greater degree of detail than the amateur can attempt. The sight of excellent models from past productions lying broken on the studio junk heaps is apt to be rather distressing to the model-lover, but they are only small sets, after all, and sets have to be scrapped. Simple larger scale models may occasionally be useful to the amateur.

The siren in Fig. 4 was constructed from part of a cardboard tube, a Woolworth towel-rail, cardboard, and aluminium paint. The "steam" was produced by inserting the stem of a lighted pipe into the lower end of the towel-rail and blowing the tobacco-smoke back through the pipe to emerge under pressure at the top of the set-up. The illustration is taken from the film itself.

It goes without saying that buildings and similar models filmed indoors under strong artificial light should be lit as if by the sun, except under special circumstances. The principal light source should be at angles of about 45 degrees both to the ground and to the front of the model. Subsidiary lighting or reflectors can be used to soften any very harsh effects, but no shadows should be cast except by the "sun" itself.

Three Golden Rules

The three golden rules to be remembered when filming a model are: (1) shoot from the point of view of a man in scale with the model; (2) use slow-motion; and (3) inter-cut as much as possible with true shots. In a still the model is divorced from its setting and few can stand up to prolonged scrutiny without showing some little thing that suggests that you are not looking at reality. In a film, if a shot of an airplane dropping a bomb is immediately followed by a shot of an explosion in a

street, the natural inference is that the plane caused the explosion.

This is a sequence of thought due to the cinematic connection of the two shots, and its success depends on the onlooker's association of the two ideas, just as we also know that shots of the hero dashing across the countryside if cross cut with shots of the heroine defying the villain's advances in the old sawmill, show that the two incidents are occurring simultaneously. We accept the film's conventions because we have grown up with them, and they with us, as may be proved by



Scenes such as this look very attractive, but if the contrast is excessive it is better to think twice before shooting.

re-seeing an old favourite. What impression would be received by an adult member of the audience watching a film for the first time in his life? Some friends of mine tried the experiment several years ago and persuaded a university professor who had never been inside a cinema to accompany them to Buster Keaton's *The General*.

The result was interesting; he obtained practically no impression of continuity; the frequent cutting from shot to shot bewildered him. Being a historian he immediately recognised each army by the uniforms, but his complaint was that no sooner had he become interested in happenings in the Federal camp than he found himself transported in a split second and with no apparent reason into the midst of the Confederate troops, which bothered him considerably. Students of montage may find this story food for thought.

MUSICAL ACCOMPANIMENT TO "TEN BEST"

Many readers have written in appreciation of the musical accompaniment, arranged by the Central Record Information Bureau, to the *Amateur Cine World* "Ten Best" Films and have asked to know something about it. We have therefore arranged to publish next month a list of the records used. An average of nine records was used for each film. For "Man on the Road" (2 reels) there were six, for "Refuge" (3 reels), twelve, three being special effects records.

EUMIG

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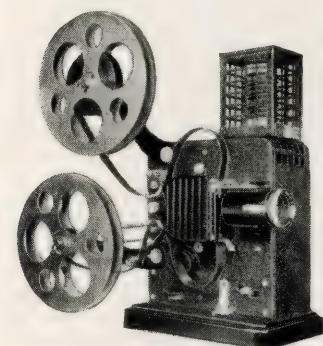


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Optically the camera is of sound design. It is fitted with an f/2.5 fixed focus Berthiot Perlynx Lens of 12.5mm. focal length. It takes any of the standard Double 8mm. Film Spools, and any Standard Flashlight Battery. The workmanship is of the highest quality throughout, and there is nothing "tinny" or slipshod anywhere.

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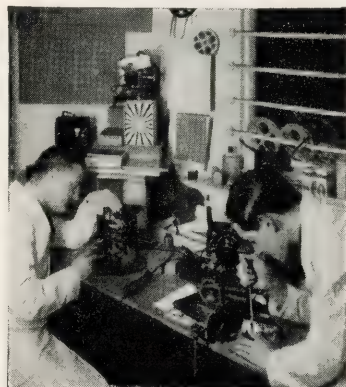


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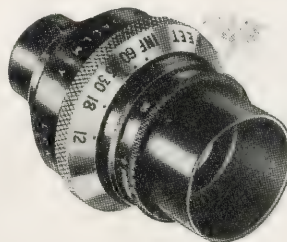
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DALLMEYER TELEPHOTO LENSES

for

Cine - Kodak Special,
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and Cine-Kodak 'BB'



However good your cine camera may be, it cannot capture those difficult distant subjects without a telephoto lens. Dallmeyer were the inventors, and manufacture a range of lenses which are the finest you can obtain.

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are made with special fittings allowing them to fit into the Kodak adapter (cost of adapter is £2). Any one of these Dallmeyer lenses will fit without altering any of the three Kodak models — different adapter only. Finder on camera or adapter takes care of alteration in field.

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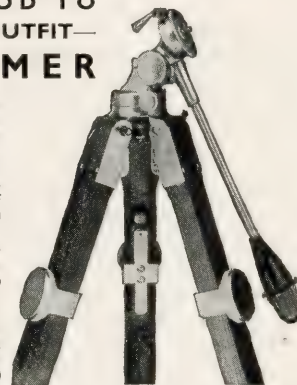
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New Cine Apparatus

at the Leipzig Fair

ONE hundred and eighty-seven manufacturers, dealers and others had combined to fill to capacity three large halls. In the cine section Messrs. Siemens Halske exhibited their new 8 mm. camera. Its main features, stated to have been designed to give the amateur those facilities in his work that have hitherto been out of his reach, include a rewind for the film with positive indication of footage for an exact overlap, positive stop for fades so that on the fade-in the right stop for correct exposure can be reached without over-running, and tables for exposure and rewind control. The lens is an $f/2.2$ with depth of focus from 6 ft. to infinity. The viewfinder has adjustable masks for the auxiliary lens attachments giving telephoto and wide angle facilities.

Other cine exhibits included the Bolex S.O.F. projector, the dual purpose projectors exhibited by Messrs. Ditmar, Ozophan substitute film and the unorthodox but most interesting 8 mm. Dralowid projector. The Dralowid projector, for which British marketing arrangements are not yet complete, dispenses with sprockets, and the feed to the gate is maintained by means of a simple loop. This firm have produced a combined spool and can for use with this projector. The lid of the can lifts off, is reversed and thus becomes the other side of the spool. Unless there is sufficient space between the spool hub bush and the spool arm itself it would seem that such combined cans and spools could not be used with a normal projector.

Cine tripods show great improvements, the largest and most substantial of all in appearance being that exhibited by Messrs. Siemens. One, likely to prove popular, appeared to be no more than the normal cine tripod rather like the Bilora in general appearance, but fitted with an extremely neat device for panoram which could be thrown out of action for normal hand or quick work.

Latest Cine Developments

at the Paris Photo-Cine Fair

THE great attraction at the Paris Photo-Cine Fair was the film prepared by the French Federation of Cine Societies, "100 Years of Photography." This film, on 16 mm. stock, and running to 1,600 feet, was made specially for the centenary celebrations of photography. Some 3,000 people were present, including the French President. It is claimed that this is the first time that sub-standard film has been shown to such a large audience. It should also be placed on record that another 1,500 people could not obtain admittance!

The film is an exceedingly competent piece of work, and tells its story well without undue elaboration. It deals very simply with the first experiments of Niepce and of Daguerre and slowly unfolds the progress of photography through its hundred years of growing. It is not, therefore, the film itself which is so striking, but the astounding amount of co-operative effort that has gone into its making. Many famous people figure in the film, including the venerable Louis Lumière, Léon Gaumont and Dr. Commandon, and they figure not merely as celebrities but as people at work.

The film was made by three French amateurs, Mon. Bricon, Acher and Vивиé; the last-named also wrote and read (by microphone) the running commentary to the film itself. They have contributed to the records of the history of photography a documentary film of which France may well be proud. Historic pieces of apparatus also feature in the film and are shown in use by actors in costume.

Coupled Photo-Cell Cameras

There was not a large number of really new pieces of apparatus in the exhibition, with the exception of the projection field. The Eumig range of cameras attracted a good deal of attention, in particular the 8 mm. model incorporating a coupled photocell-to-diaphragm accessory. A camera almost identical in appearance is the Pathe "Etoile d'Or" with the exception that it uses 9.5 mm. film stock. It is understood that some patent difficulty prevents the importation of this type of camera into this country, which seems rather a pity, since there is nothing like it available on the English market.

The only word to describe one of the projectors shown is "colossal." The machine is designed for permanent use in small provincial theatres, and consists of an Oehmichen sound-on-film machine on a full size pedestal base with a 100 ampere arc behind it! The whole machine stands about 6 or 7 feet high and is almost terrifying in its immensity. This type of machine is also used in a number of news-reel theatres in France and Belgium. The projection head itself, is, of course, designed on very solid lines, and will run either DIN or SMPE sound-on-film or silent films.

Another projector which attracted a good deal of

(Continued on page 91)

Practical Sound - on - Disc RECORDING

HAVING described in previous articles in this series the apparatus required and the types of recording blanks available for this system of inexpensive home recording, the time has now come to detail the actual procedure involved in cutting.

First, the recording unit, mounted as described on its wooden base, must be placed on a very firm support, such as a stout table. It also goes without saying that this support must, in addition to being thoroughly rigid, be perfectly flat and level with respect to the floor, and even in its own surface. If care is not taken over this point, then the trouble spent in making a firm baseboard for the recording unit will be to a large extent nullified, and the fault known as "patterning," described in the first article, may make its appearance, to the detriment of successful recording.

Having made sure that these points are correct, then the various connections to the unit can be made, and all is ready for the first tests. The connections to be made are first, from the mains to the motor, not forgetting to see that the voltage adjustment on the motor is set to the correct value for the local mains, in accordance with the instructions supplied. The other connection is from the cutting head to the output valve of the amplifier or radio set, via the special matching transformer mentioned in the first article.

3. CUTTING



Removing the "swarf" (material cut away by the needle) from the record. The recording unit seen here is the Permarec.

on the long slot in which the unit slides. A cutting needle can now be inserted in the cutting head (this can really be done better when the unit is inclined at an angle), and the motor started, with the switch in the "cutting" position.

The Permarec recording unit has two levers on top, as can be seen from the photograph. One of these has two positions, in one of which the cutting head is disengaged and "in the air," whether the motor is revolving or not, while in the other position the head is engaged with the screwed rod, and therefore tracking, and is also in contact with the record unless lifted off by the second lever. With the motor running, therefore, and the lever in the disengaged position, the cutting head should be slid along the screwed rod until the needle is over the edge of the record. With the head held up by the second lever, the first lever can now be changed over to the tracking position, and then the cutting head gently lowered on to the record, when a groove will be cut.

After a few grooves have been cut, the cutter can be raised and disengaged and the motor stopped by the reverse of the procedure already described. The record should then be removed, and the cut examined under a magnifying glass. Although it varies with

(Continued on next page)

Correcting Leads from Cutting Head

The leads from the cutting head should be connected to the terminals on the transformer marked "output" or "secondary," and those from the output of the set to the terminals marked "input" or "primary." These two leads from the set will normally be those disconnected from the input side of the set speaker transformer, that is, those running from the last valve of the set to the speaker transformer. In this way the cutter is simply replacing the loudspeaker. This arrangement will hold good for the majority of sets and amplifiers, but owing to the varied forms of design that the output stage can take, it is not possible to give all the many variations in connections. If in doubt, a radio serviceman or experienced amateur would be of assistance.

All connections having been made as described, it is best at first to ignore the radio side for the moment, and to concentrate on obtaining correct depth of cut with a plain, unmodulated groove. A blank disc should therefore be placed on the turntable, and the cutting unit brought down and clamped into position by means of the two levers, one on the turntable spindle and one

By

NORMAN DYER

Third of a short series of clearly written articles on sound recording for the reader without much electrical knowledge. Types of records were discussed last month. The concluding article will deal with simple synchronising systems.

Practical Sound- on-Disc Recording

(Continued from previous page)



Children at play make delightful subjects for the cine camera, particularly since when they are intent on their games, they ignore the camera.

different makes, it is a general rule that the width of "land" between the grooves should equal the width of the groove, and adjustment of the two weights must be made until this is approximately correct. Normally, with an acetate disc, this will be somewhere about half-way along the spindle, and as a first test this position can be used, though after a few test cuts the best position for the type of disc in use will soon be found.

Using the Radio

Attempts can now be made to record a modulated input, and for this purpose the radio can be used. A good, strong and constant programme should be tuned in, as for example the local, and short bands of this recorded for test purposes. As has been mentioned, the set speaker is disconnected during recording, and to avoid the difficulty of continually changing over the leads, it is a good plan to place a switch in the primary lead of each transformer, and leave them both connected in parallel, switching the speaker on for tuning and the cutter in for recording.

With some types of output valve, it will be possible to run both together, which is very convenient, as the speaker can be kept going during cutting as a "monitor." Whether this is possible or not can best be determined by experiment, switching the loudspeaker on and off during the recording of a passage, and noting during the playback if there is any perceptible change in quality or volume during the time that the speaker was on.

During this process of cutting, the material cut out by the needle (technically known as "swarf") will come away from the record in a continuous thread. This should collect around the centre spindle, and it should be assisted by means of the camel-hair brush mentioned in the first article, used in the manner shown in the accompanying illustration. Actually, in the illustration, owing to the use of a record that had become slightly stale, the swarf cannot be said to have come away in a continuous thread, but normally, with a fresh record and cutting needle this will be the case, and the treatment mentioned above will apply.

Volume Level of Recording

The volume level of the recording is of considerable importance. The instructions with the Permarec cutter state that the volume of recording should equal normal loudspeaker volume, and this is certainly a good standard to adopt in practice. Actually, it is advisable to keep the level as high as possible, to the limits of groove-wall breakdown. This phrase is used to describe the effect that occurs when an over-loud passage is recorded, when owing to the extent of the "wobble" of the grooves, the wall between adjacent grooves breaks down, and the playing needle, of course, jumps from groove to groove.

The advantage of a fairly high recording level is chiefly that the surface noise or "scratch" is effectively reduced. It will be realised that the surface noise of a record remains constant whatever the level of the input, so that by raising the recording volume level, the modulation-surface noise ratio is improved.

After Cutting

After cutting, the record should be well dusted, again using the camel-hair brush, to remove any particles of swarf that may be left. It can then be processed, if it is of a type that needs it, and is now ready for playing back, for which purpose a trailing needle must be used, as mentioned in the last article.

One or two small points that should be watched during cutting may be mentioned. After each recording, it is advisable to wipe the cutting needle gently with the fingers, in order to remove any swarf that may be adhering to it. If it is desired for any reason to time the duration of a record, this can be done by setting the two-position lever to the cutting and tracking position and then keeping the cutting head suspended and off the record by means of a wire clip or hook. In this manner the cutter will track over the record without actually cutting it, thus giving an indication of the possible time for that side.

Ideas for 9.5mm.

TO carry on our discussion of the various types of film I would like to refer briefly to the comparative advantages of Reversal and Negative-Positive. Both types of film can be obtained in 9.5 mm. and for the majority of users there is little doubt that Reversal film will be the more convenient.

If you are a beginner and merely wish to expose your film, there are excellent processing facilities for reversal 9.5 mm. film readily available. Even if you wish to do your own processing, reversal has some advantage in the fact that it will not involve you in the expense of a printer, while all the film on the market will respond well either to the Reversal processing formulae of Pathescope or of Gevaert.

For the Real Enthusiast

For the real enthusiast, however, and there are many such using 9.5 mm. film, negative and positive, with all the possibilities which can be obtained in printing, offers the greatest amount of interest. There are several good printers on the market which will turn out first class work.

9.5 mm. film in the 30 ft. charger length is particularly suitable for home processing and experimentation as it can be handled with comparative ease in a moderate-sized work space.

Exposure

More films are marred by incorrect exposure than by any other cause. Whatever the methods of processing, however thorough the compensation for exposure errors, nothing is quite as good as correct exposure and many amateurs have earned good reputations by recognition of that fact alone.

I stress this fact in connection with 9.5 mm. because



Users

The first article in this series appeared in our March issue. If you come up against a problem in 9.5 mm. filming which cannot be adequately covered in the space of a short reply from our Enquiry Bureau, Mr. Sewell will be pleased to deal with your enquiry in these articles.

By

GEORGE H. SEWELL
A.R.P.S.

recently expressed their point of view to me. "Why," said he, "should I spend so much on an expensive piece of apparatus like that? Most of my shots are pretty good. I only completely spoil one now and then. Yet the cost of one good meter would buy me many chargers of film."

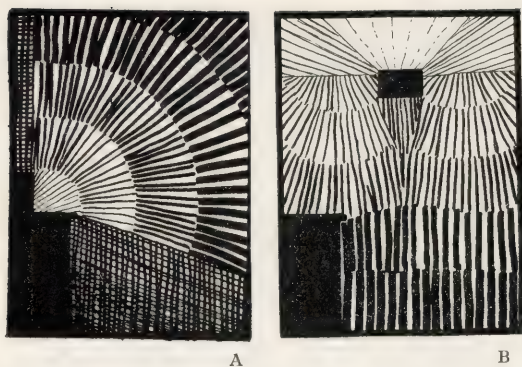
What a fallacious idea! If film only cost a penny a yard and meters twenty pounds apiece I should still think it worth while to buy a meter. Because it is not the film you save that matters. It is the pictures you save. The value of an Augustus John is not computed from the cost of the paint and canvas. A few pennyworth of silver and paper and gelatine in the form of a photograph may be worth thousands of pounds as evidence. Your own cine shots should almost certainly have a value far above the intrinsic value of the material—if they are exposed correctly. I always carry a meter. I do not use it for every shot, but I do check lighting conditions with it half-a-dozen times a day, and I use it on every occasion when I encounter abnormal conditions.

Apart from saying that I prefer the photo-electric type of meter it is not for me here to recommend one instrument more than another. The question of exposure has been dealt with quite adequately in previous issues of *Amateur Cine World*, and the various meters have been reviewed in its columns as they were placed on the market. Your dealer can also help you to make a choice. But do buy a meter. And use it.

Check Tests

If you are not merely
(Continued on next page)

Ideas for 9.5mm.



DISTRIBUTION OF LIGHT IN THE DARKROOM.

In A the darkroom lamp is on the bench. So that the light shall be safe for the material which is being handled near the lamp, the intensity of the light must be low, with the result that the rest of the room is unduly dark. This is particularly bad immediately in front of the workbench where dishes and other gear is often stored.

In B the darkroom lamp is shining its light upwards towards the ceiling or a reflector surface. The intensity is much higher, and the light is freely reflected around the room. At the working point the intensity is no higher than in example A, but the rest of the room is well lit so that the operator can move freely and in comfort.

already mentioned, I use either the Pathescope or Gevaert formulae, which can be obtained from the two firms mentioned either directly or through your dealer.

I use quite a small room which has the advantage of being near an airing cupboard so that it is warm in winter due to the heat from the boiler. Occasionally in summer I have to move

to another room because it gets too hot. But being too warm is a better risk than being too cold, because solutions become unreliable at low temperatures.

I personally work in pitch darkness in the first stages, but I do not generally recommend this. A suitable darkroom lamp and safelights should be used. The best type is one that is fairly high up, and shining upwards to the ceiling or to a horizontal reflector board hung

about two feet above the light. This arrangement enables a much larger volume of light to be used in the room with complete safety to the film. For everything except pan. a deep red safelight should be used.

Safelights

When you come to working with panchromatic you can choose between using a green panchromatic safelight or no light at all. There is so little difference between these two states that I prefer the latter arrangement. In any case, raw stock should be handled as much as possible without light to avoid the possibility of fog. It should be remembered that the effect of exposure to various safelights or the same safelight several times can be cumulative.

A very simple but expressive shot. The bush with its Spring blossom echoes the motif of the picture.

content to shoot your stuff and accept the result the processing station gives you—if, in other words, you wish to know your sensitive material thoroughly and to get first class results, you will find great interest in the making of short length tests. The charger will enable you to do this with the maximum of economy. A short length of film can be loaded into the charger in the darkroom, the shot made and the short length unloaded in the darkroom and processed. By using two or more chargers loaded with different types of film, you can make comparison tests with the minimum of delay.

Even if you have no intention of undertaking the processing of the bulk of your exposed film, it will be to your advantage to learn something about your material by processing a few short lengths. It is useful being able to check up on your results in this way without delay, entails little in the way of room or expense, and may be invaluable on an occasion when you simply *must* do an odd shot or two without delay to finish off a film—which so often happens in amateur movies just before it has been arranged to show the film to your friends or relations for the first time. I have for a considerable time past always processed the whole of my own titles. I find I can obtain or preserve the effects I require very much better than if I place the work in other hands.

Home Processing

I do not propose to go into the question of home processing in detail, as I should be merely repeating what has already been said so well in these pages, but I will briefly outline my own arrangements for short length test processing. As I have



Users

I have used all sorts of containers in which to process. A coil of film can be allowed to lay loosely in a whole-plate or 12" x 10" dish, but this has the disadvantage of needing a relatively enormous amount of each solution, while it is not always easy to avoid uneven development as the result of the coils sticking together. For very short test lengths a long vertical cylindrical measure will be suitable, while for longer lengths I have used a glass tube 3' long, about 2" in diameter, stopped at the bottom end with a large rubber bung.

Washing

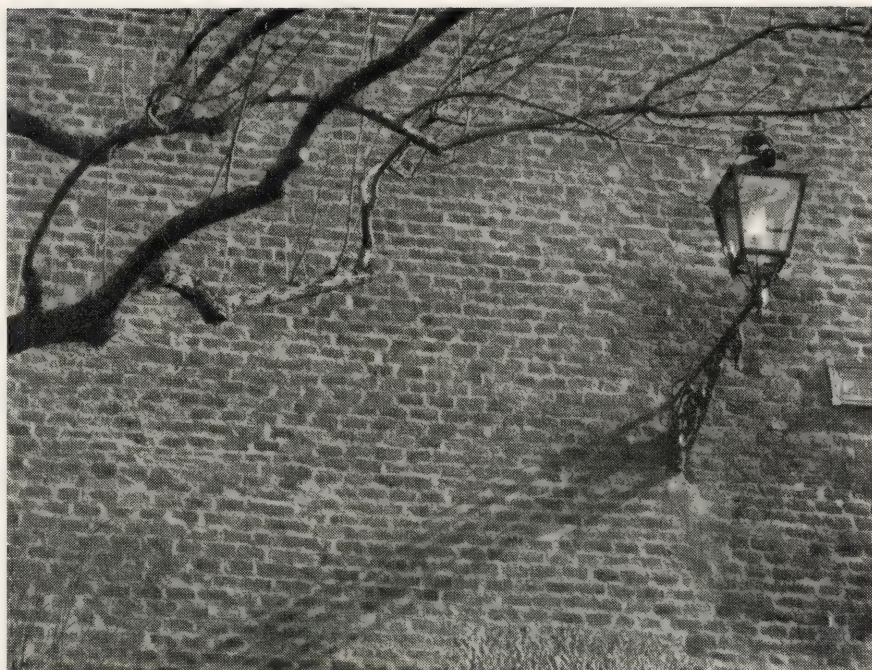
In this container I was able to carry out both first and second developing, bleaching and washing. For the washing the bung was loosened and then replaced, and in this manner the contents of the tube emptied and refilled several times. The method has its drawbacks and may sometimes result in slightly uneven densities, with flow marks around the sprocket holes, but for test work this is not important.

To maintain the film in correct position in these vertical containers it should be weighted at the bottom. A handy method is to use the split shot which are sold for use on fishing tackle. The shot is just clamped tight on to the bottom end of the film. Alternatively, it is a simple matter to cast a few lead blobs, inserting a short length of nickel wire, and turning the top end of this into a hook.

To hold the film at the upper end use can be made of the familiar sprung wooden clothes clips, which should be protected by a coating of Detel or other acid-proof solution. A stick or rod passed through the centre of the spring will suspend the film in the centre of the tube. Alternatively, a length of nickel wire can be thrust through a cork which will fit the top of the tube, and the lower end turned into a hook.

A Simple Method

An even simpler method is to leave a short length of the film projecting from the tube and clamp it in position with the cork. This should only be done, however, with test film as there is danger of damage. Agitation is secured by rotation of the tube, taking care to reverse the direction of rotation fairly frequently. The tube should also be placed on its side now and then, otherwise there may be a collection of waste products at the bottom of a long tube which will gravely retard development.



Shots of this type make useful back-grounds for titles. Why not take a still camera with you occasionally and be sure of getting them?

The man who embarks on full-scale processing of 9.5 mm. will have to pay particular attention to the question of even density. If a strip of film on which there is an image is suspended vertically in a developing solution, reaction will commence between the chemicals in the developer and the exposed film. The product of this reaction will slowly discharge from the film and sink downwards, and in doing so will to some extent mask the action of the developer.

Where there is a sprocket hole there will be a variation in the quantity of discharged chemicals and the development below the sprocket holes will proceed at a different rate, giving an observably different density. This does not matter on films where the sprocket holes are outside the picture area, but in 9.5 mm. the sprocket holes are in the centre of the picture width and flow marks will appear on each frame unless precautions are taken.

Flow Marks

Such flow marks are practically unavoidable using the long containers I have described above, except when processing really short lengths. They are also likely to occur in larger processing apparatus if care is not taken.

Large scale amateur processing apparatus is mainly divided into two classes, (a) the drum type, and (b) the tank type.

An example of the first type is the Todd tank, which consists of a horizontal drum around which the film is wound, which revolves on trunnions with part only of its circumference below the surface of the solution at any one time. If the drum is turned continuously in one direction, flow marks will almost certainly appear, and it is advisable to give about three turns forward, then about half a turn backward, and so on.

If film is in a tank, such as the Pathe tank, or the recently introduced Gevaert home processing outfit, then the frame should not only be moved up and down every few seconds, but the tank itself can also be shaken

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Ditto but with lin. f/1.5 Xenon lens only ... £60 0 0
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16mm. Ensign Super Kinecam, turret head, f/2.9 Dallmeyer lens. Nice condition £16 17 6

16mm. Cine Kodak "B.B." Junr., 50ft. model, f/3.5 Anastigmat. Almost new £6 17 6

16mm. Victor model III, f/1.5 Dallmeyer. Good order £16 17 6

16mm. Ensign Kinecam "B," f/2.6 Cinor. Nice condition £8 17 6

16mm. Victor model III, f/1.5 Meyer Kino Plasmatic. Case £13 17 6

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16mm. Bell & Howell Filmo 70, f/1.8 Cooke lens ... £15 10 0

16mm. Filmo 70E, f/2.7 Cooke lens ... £23 10 0

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16mm. Ensign Simplex, 50 ft. cassette loading, f/2.9 Dallmeyer Triple Anastigmat lens £16 10 0

16mm. Kodak model "B," f/1.9 Kodak Anastigmat £10 15 0

16mm. Kodak "E," f/1.9 Kodak Anastigmat £18 10 0

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9.5mm. Pathe Lux Y.A. Cost £21 0 0 ... £9 17 6
9.5mm. Pathe model H £7 10 0

9.5mm. Eumig P.111 Projector with 250 watts lamp. Complete with case ... £11 17 6

9.5mm. CAMERAS

9.5mm. Pathe H Motocamera, f/1.9 Berthiot Cinor. As new. £8 17 6

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9.5mm. Pathe Motocamera model B, f/3.5 Anastigmat £2 17 6

9.5mm. Ditmar, f/1.8 Berthiot. As new ... £11 17 6

9.5mm. Cine Nizo, takes 30 ft. Pathe chargers, f/2.8 Meyer Trioplan ... £9 17 6

9.5mm. Ditmar, f/2.9 Cassar lens ... £8 17 6

9.5mm. Pathe H, f/1.9 Berthiot. As brand new in original box £10 10 0

9.5mm. Ditmar with built-in Photocell Exposure Meter, f/1.8 Berthiot. Very nice condition ... £18 17 6

8mm. PROJECTORS
8mm. Kodascope 8/35, 200 watts ... £8 15 0

8mm. Kodascope 8/60, 3 amp lamp. Nice condition. Cost £25 0 0 ... £15 15 0

8mm. Kodascope 8/30, 100 watts lamp. Nice condition £6 5 0

8mm. Eumig, 250 watts lamp £11 10 0

8mm. Siemens H.8, 200 watts lamp. Complete with cover. As new ... £28 10 0

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8mm. and 16mm. Paillard Bolex G.816. Latest model as new... £32 10 0

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8mm. Siemens, f/2.5 Busch Glaukar Anastigmat, 4 speeds 8-64, single pictures, built-in optical direct vision and waist level view finders, footage indicator. Condition as new £24 10 0

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8mm. Keystone, f/2.7 lens £7 17 6

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How the 10 BEST Winners MADE THEIR FILMS

In response to many requests we publish on this and the following pages the producers' own accounts of how they made some of the "Amateur Cine World" Ten Best Films of 1938. Limitation of space makes it impossible to publish them all in one issue. The remainder will be published next month. Note that each gave considerable thought to planning.

MAN ON THE ROAD

THE idea for *Man on the Road* came to me when I was returning home from the country one evening. We were approaching a steep hill, and the road led directly towards what one could only describe as a glorious Kodachrome sunset. From my low viewpoint the figure of a tramp could be seen at the top of the hill, silhouetted against the sky, and as he tramped slowly forward he disappeared from sight over the brow of the hill. I at once thought: What a fine ending to a colour film!

During the next few weeks I kept turning over in my mind ideas for a film in which this shot could be incorporated. The wanderings of a tramp seemed to offer possibilities, so with the object of getting some first-hand information from tramps themselves, I paid a visit to our local workhouse master. He gave me some very enlightening information on how tramps live, but was unable to put me directly in touch with any as the casual ward, or the "spike," as I later learned it was called by the "fraternity," had been closed down.

I began, therefore, to pick up tramps on the road, and give them a lift in my car. Beggars at the door, instead of being answered with the customary "Not to-day," were met with a few coppers and many questions. For the price of a drink they were eager enough to

(Continued on next page) 77

PROGRAMME

1 Our Heritage

By J. and G. Wadley.

Kodachrome. 16mm. 1 reel. The National Trust and its subjects 10 were provisionally chosen and eliminated after visits, or because of inaccessibility, difficulties of rendering in colour, etc., to 20. 9 of these were actually filmed and 6 used. Out of 710 feet of stock taken, 310 feet are used in the film, the rest of the footage being accounted for by titles, diagrams, etc.

2 It Never Rains

By Stokely-Carr.

adventures
High-Light
gs or pro-
e interiors

by F. C. Scholes

Monochrome. 16mm. 1 reel. With the idea of giving the boys some training in film appreciation, to have teaching films made, to use the camera for games coaching and to provide a permanent record of school events and activities, the headmaster of the Beckenham County School set aside a sum of money for starting a cine society. This is their first film.

4 Three Floors Up

By Art Morris.

Monochrome. 16mm. 2 reels. This film wins the "Amateur Cine World" plaque for the best society production. A Movies have been awarded many prizes in international contests. All of the settings in the film were built in the studio which, it is scarcely necessary to add, is on one floor.

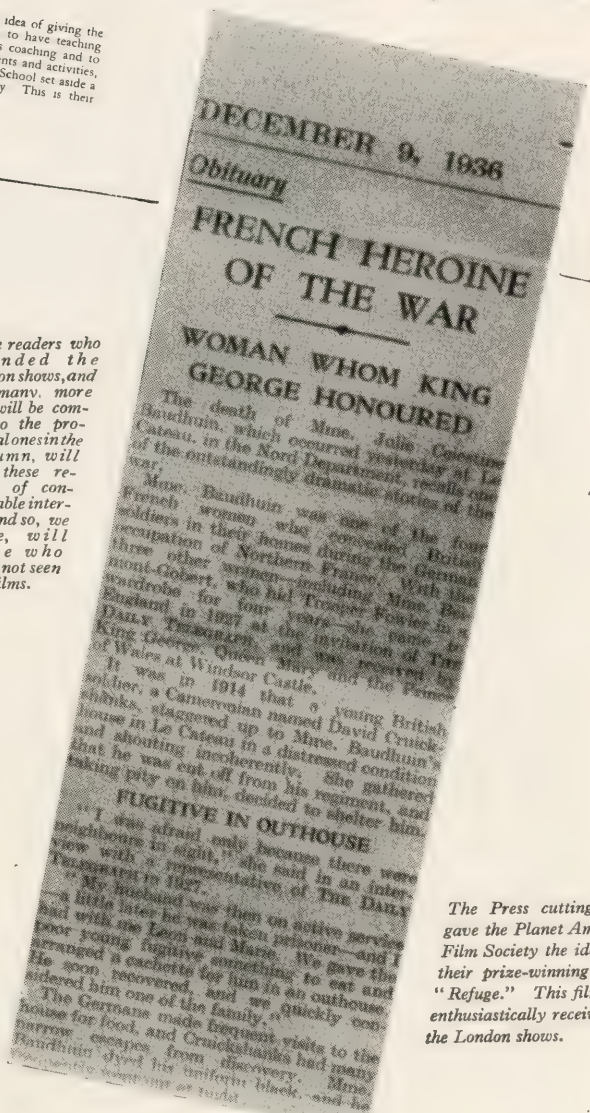
INTERVAL

5 Man on the Road

By John Martin

Kodachrome. 16mm. 2 reels. Because, in their view, this film "treats an important social problem too superficially," the judges at the Scottish Amateur Film Festival, 1939, professed themselves "shocked" by it and refused to allow it to be shown. What do you think? The film deals with the adventures of a tramp.

Those readers who attended the London shows, and the many more who will be coming to the provincial ones in the Autumn, will find these reports of considerable interest, and so, we hope, will those who have not seen the films.



The Press cutting that gave the Planet Amateur Film Society the idea for their prize-winning film, "Refuge." This film was enthusiastically received at the London shows.



The young tramp steals some milk. A shot from "Man on the Road," the making of which is described on this page.

describe how they lived and carried on. In this way I met many different types, from the typical old scrounger to the really deserving case, heard a big variety of stories and collected sufficient material for half-a-dozen films.

It was soon apparent that there were a large number of younger tramps on the road to-day. Invariably unemployment was the original cause of their wanderings, but so many and varied were the types, from the "want-work" to the "don't-want-work-at-any-price" that I was quite unable to decide whether I was "for" or "against" them. So in choosing the treatment for the film I decided to keep strictly to the facts, to present the conditions under which a tramp lives, just as they are, and allow the audience to draw its own conclusions. Possibly that is why the film has since given rise to a certain amount of controversy.

Everything Worked Out in Scenario Form

All the various incidents were now sorted out, their place in the film decided on, sequences built up to illustrate them and finally everything worked out in scenario form. I toyed with the idea of having a real tramp in the title role—in fact went so far as to make arrangements with one, but he failed to turn up, so I decided that the real article was too uncertain a quantity for film work. I was fortunate, however, in getting Mr. James Stone, one of our Stoke Cine Society members, to take the part. But for his enthusiastic efforts and "willing to do anything" spirit, the film would not have been possible.

There were over 200 shots in the scenario and shooting took place over three months, usually at week-ends. A Paillard Bolex camera was used and its ability to make dissolves got me over several continuity difficulties. The value of a fully planned scenario was demonstrated in the case of the farm scenes which had to be shot in a hurry. We arrived at the farm one day about 5 o'clock to take advantage of the evening sun, which was essential for this sequence, and persuaded the farmer and his daughter to take part.

We had only shot three of the preliminary scenes when

Careful Planning

(Continued from previous page)

the sun went in. The hayloft was rapidly being filled up and would have been impossible as a location on the following day, so we decided to wait. Two-and-a-half hours went by before the sun broke through for a brief half hour, but in this short time, thanks to the planned scenario, we were able to shoot the twenty odd scenes, fortunately without the necessity of a retake. The farmer was partially deaf and it was difficult making him understand what we wished him to do, but apart from this I found that small parts in a film can often be taken quite convincingly by the persons actually supposed to be on a scene, providing you give them things to do which are familiar to them. It is certainly less trouble than dressing someone up specially for the part.

The Trucking Shots

The trucking shots taken from a moving car proved to be the most difficult and required many rehearsals. With the engine running there was too much vibration, so we had to choose locations where the car would run down a gentle gradient under its own volition. The difficulty then was to regulate the speed so that we kept pace with the natural walking pace of the tramp. The shots where the tramp gets a lift in a car were taken from the back seat, with the camera on a firmly placed tripod. Various speeds were used: 8, 16 and 24 f.p.s. at different times during the sequence.

Shots of the speedometer were obtained by using an old air-speed indicator, fitting another dial and getting the needle to waggle around 80 by allowing air to pass through the connecting tube from an inflated football bladder. A Weston Cine Meter 819 was used for the outdoor shots and the meter converted to high-light for the interior scenes. About 800 feet of film was used, which was later edited down to the 650 feet.

—JOHN MARTIN, A.R.P.S.



The tramp finds the speed of the car in which he is given a lift very unsettling. (From "Man on the Road.")

Brings Success

WINGS OVER THE SEA

A LARGE part of *Wings Over the Sea* was shot on the Farnes, a little group of tiny islands off the Northumberland coast, while most of the remainder was taken on the Bass Rock, another small island on the east coast of Scotland.

A filming trip to these two places in the month of July resulted in about 1,200 feet of negative material, from which three films, each dealing with slightly different aspects of the islands, were made. *Wings Over the Sea* attempts to show first of all the amazing abundance of bird life at certain favoured parts of our coasts in summer, and secondly, some details of the family life of a few of the various species.

While, of course, planning is just as essential in the making of natural history films as in any other branch of cinematography, a detailed script cannot be adhered to, and after deciding the broad outlines which the film is to take, the shooting has to be sufficiently elastic to allow for the unexpected happening. For instance, when filming a nest of the kittiwake gulls which appears near the beginning of the film, one of the young birds in a neighbouring nest suddenly started doing violent wing-flapping exercises—a preparation for the fast-approaching days when it would be able to leave the nest.

Encountering the Unexpected

I had not allowed for this performance but naturally I was only too glad to incorporate this interesting sidelight in my film and rapidly trained the camera on that nest. Similarly, when set up at another colony of kittiwakes, I noticed several of the birds some distance away on the cliff-top executing their grotesque courtship display, quite an unexpected happening so late in the season, and this, too, I made haste to record.

The great difficulty encountered when many unplanned shots such as these are obtained, is to find connecting links so that the finished film will not be disjointed. However, experience has taught me to look out for these

links and I always try and obtain a number of short shots, for instance, of birds flying on and off the nests, birds in the air and so on, so that they can be used when editing.

Examples of this practice are found in the latter part of the film dealing with the family life of the gannet, a large goose-like bird only found breeding on a few favoured islands. Thus, to bring out the beauty of the gannet's flight and its grace in landing, a number of shots, some in slow motion, were taken of one bird alighting at its nest. Since several repetitions of this landing in quick succession would look unnatural and tend to become monotonous, shots were obtained on other occasions of birds flying off the nest and of birds flying past the camera or planing down towards the sea.

When these were mixed with the "alighting" shots a much more even and natural sequence was obtained.

Slow-Motion

The camera used was an Autokinecam with a Ross f/1.9 lens—an aperture which I found particularly useful when taking slow-motion shots in only moderate light. Neg. pos. material was used throughout, orthochromatic stock for economy where possible, and otherwise panchromatic. While a "hide" was necessary to obtain the close-ups of some of the birds, with others such as the gannets, the difficulty often was to make them get out of the way of the camera!

The gannet is by no means shy of man and resents his approach with murderous thrusts of the sharp bill, and in one part of the film a frantic waving of a hat at the top corner of the picture represents the vain attempts of a friend to dislodge the adult bird from the nest to allow the nestling to be photographed.

Although I always carry a 3 in. telephoto lens in my outfit, it is rarely used except when the subjects are on completely inaccessible rocky ledges and it is not possible to film them in any other way.—JOHN CLEGG.

OUR HERITAGE

WE were interested in the National Trust as being of national importance and having real use—the film was not to be an intellectual exercise in celluloid. On several occasions the weather nearly defeated us, involving change of plan or waste of

(Continued on page 82)



A corner of a gannet colony, one of the striking shots in "Wings Over the Sea."

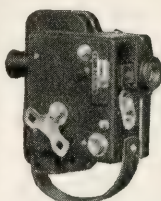
"AS A RESULT OF YOUR INVAL

... I am now getting almost 100% perfect results with the new camera I bought from you!" So writes one of the many satisfied R. G. Lewis (Cine) customers. We are not as a rule given to wasting valuable space in quoting testimonials and have no intention, whatsoever, of littering these pages with such matter. We would like to mention that almost every week, we receive enough letters of congratulation upon our service to nearly fill the pages of the *Amateur Cine World*.

R. G. Lewis (Cine) specialise solely in catering for the requirements of the amateur cinematographer and our organisation is, as far as we know, the only one of its kind in Great Britain. If you are contemplating the purchase of new or secondhand equipment or part exchanging your old outfit for one of the latest models, you cannot do better than write or call at our showrooms where a magnificent display of cine cameras, projectors and accessories can always be seen.

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In the Ditmar range of cameras for 8mm., 9.5 mm. or 16mm. film, there must be a model to suit the requirements of almost everyone. Ditmar cameras are precision built and incorporate two shutter speeds, hand crank device, built-in optical or photo-cell exposure meter and readings for these instruments as well as the footage indicator can be seen in the direct vision optical view finder. Good quality lenses are fitted of varying apertures. Send for 28 page catalogue of Ditmar Apparatus. Prices from



£13 17 6

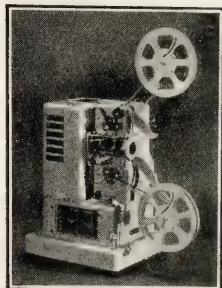
BELL & HOWELL 8 mm. CAMERA

The Bell & Howell Filmo Streamline Double 8 camera is about the handiest cine camera made. It will slip into the pocket and contains many useful features, such as interchangeable lens fitting, variable speeds of 8, 16, 24 and 32, exposure calculator and simple threading. Price, fitted with f/2.5 Taylor Hobson Mylar lens fixed focus and including leather carrying case. ... **£23 12 6**



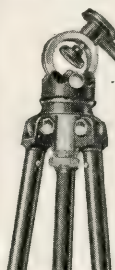
Prices of other models on application.

SIEMENS HALSKE H8 PROJECTOR



The Siemens 8mm. projector now available with increased illumination is undoubtedly one of the best machines on the market. The 250 watts coiled coil lamp and special Siemens optical system projects a picture equal in brilliancy to most 500 watt models. In addition to this performance the H8 will accommodate 400 feet of film and is fitted with still picture device, reverse, optical framing, self contained resistance and a number of other useful features. A descriptive catalogue will be **£36 0 0** sent free upon application. Price

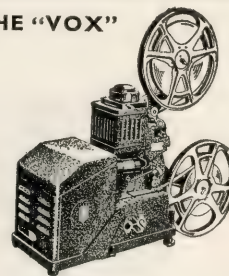
NEW JUNIOR AMIGO TRIPOD



The new Junior Amigo stands at a height of 58" and can be folded into a reasonably compact size of 24". The tilting and pan head is very smooth working and with a range of tilt up to an angle of 180°.

Weight 3 lbs. Price **£4 10**

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The Pathe Vox 9.5mm. Talkie Projector brings sound films within the range of a vast number of people. Selling at only £60 0 0 and with films costing only 2/- per reel to hire, the Vox is causing a revolution in Home Talks. Volume and screen illumination for an audience of 100 is available and the machine can also be used in the Home with just two or three to enjoy the programme. The results obtained with the Vox are comparable with many of the best 16mm. machines. Why not call for a free demonstration or let us send one of our Operators to run through a film in your own home. Write for free catalogues and further particulars. Price **ONLY £60 0 0**

BOSWORTH RECORDINGS

We have received phenomenal response to our announcement in last month's "Amateur Cine World" of the Bosworth Recordings for amateur films, and if you did not see the announcement we would again mention that Bosworth Records of music suitable for film accompaniment and sound titles are recorded specially and actually used in the making of many professional films. Some of the headings under which suitable music may be found in the 16-page classified catalogue are

Ballet	Fanfares
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Light Novelties	Hurries
Agitato	Gipsy
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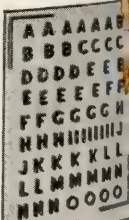
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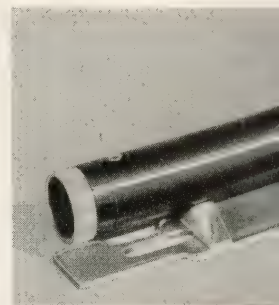
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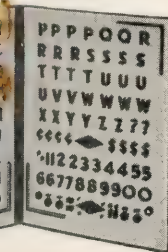


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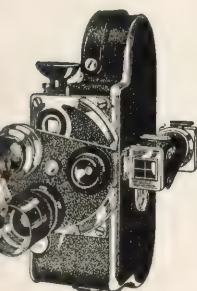
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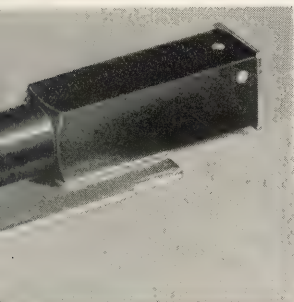
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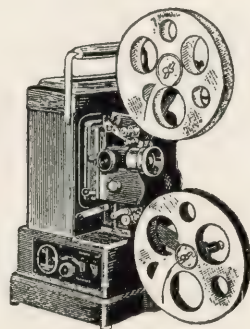
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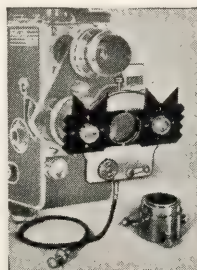
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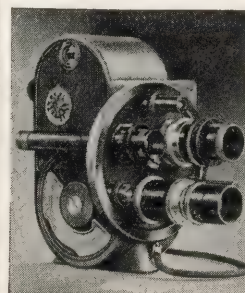
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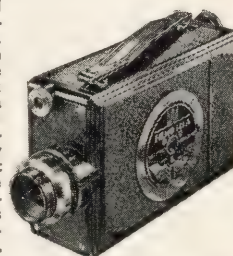


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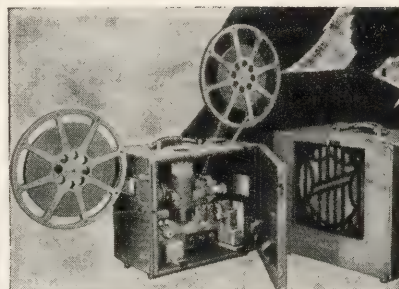
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energy and expenditure. But this was all part of the game, and we thoroughly enjoyed it really.

The film was planned in skeleton. That is to say the main outline of the story it was to tell was set down on paper and the type of scenery, effects, colour values, etc., we required were delineated. But the detail was left fluid.

The choice of suitable properties of the Trust took several months. Many we had never heard of, others were too far away and a large number did not readily lend themselves to cinematic treatment. We finally selected about fifteen places for their news-value, beauty, interest and wide geographical distribution. Odd week-ends were employed seeking out the chosen ones and either filming them or taking stock of their potentialities. Once we had decided the theme of our opening sequences telling of the Trust's work, we set a steady course.

In shooting we were guided by the fact that a place which one had come 200 miles to film could not be visited again—there could be no omissions and no room for failure. Therefore, everything had to be covered twice, or at least in two different ways. Our ideal was to be able to dispense with any shot and not be left with a gap. This proved a vital factor in the final editing.

As to details. This was to be a film showing the beauty of England, because sympathy had to be aroused for a protector of the best and most worthwhile in the land. Composition therefore dominated every shot—if it was not pleasing it had to go. And true colours were our aim. Also we determined that no shot should be taken except from a tripod or other form of support. This still seems to be the clearest distinguishing feature between the professional and the amateur film. The other rule was "no pans unless every other means of getting the effect had been tried and found less satisfactory."

We did not use a haze filter, though it does appear to give improved results at the seaside, and we kept our lenses (we used two cameras, a Bell & Howell and a Kodak) scrupulously clean with the usual outfit of materials provided for the purpose.

Each shot was rehearsed, when it included staged action,

and timed. Finally, we kept in mind the differing light values of the morning and afternoon, arranging our shooting so that a morning shot sequence did not follow an evening one, or if it had to, the contiguous shots were kept in the same colour tones.

The scenes of the country sales were collected from a two days' tour of the West Country. Literature and newspaper cuttings were collected from the files, a medley of material was obtained round London for the montage sequence and then we began editing like mad: one of us on the titles and one on the film.

We searched around desperately for any material at hand and found some coloured paper from a book cover—this we snipped into the simple oak-leaf design, symbol of the National Trust, for title background, touched up the edges with white paint, placed it on plate glass to give relief and photographed it with a strong sidelight.

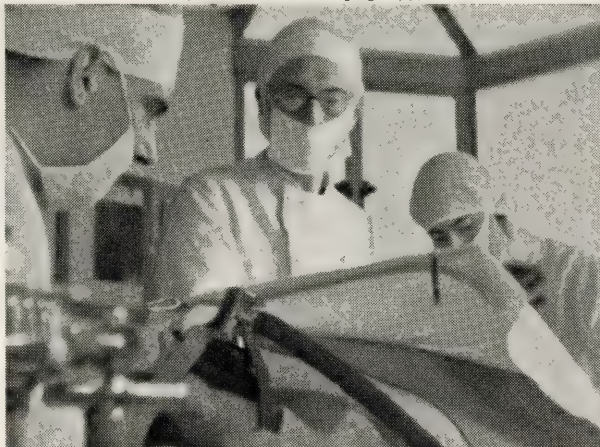
In the making of the montage, consideration was given to colour as well as length of shot. The opening scenes start at 15 to 18 inches in mild colour, and tend to harmonise with adjacent shots. Gradually the colour hardens and the final sequence of 8 or 10 shots are of 4 frames each. The tilt from the flower sign to the undertaker's notice was quite unplanned and came as an idea on the spot.

The graphs were made three times before balance, clarity of lettering and effectiveness were achieved. The background paper is ordinary tinted graph paper and the columns, etc., were made by cutting out the required shapes, painting them and sticking them on cardboard.

The camera was stopped before the introduction of each new column. The same principle was applied to the newspaper cuttings. Lastly, we cut and cut and cut, until 750 feet became 400 and 400 became 310. We aimed at having nothing in of which we could feel doubtful.—N. J. and G. F. WADLEY.

Hospital Film Made Profit

(Continued from page 79)



Operation in progress. A shot from "Contributory Negligence," one of the "Ten Best" films, showing life and work in a hospital. But it also has its lighter moments.



The labourer enjoys himself in the public house, on leaving which he stumbles, breaks his leg, and becomes a hospital case. (From "Contributory Negligence.")

CONTRIBUTORY NEGLECT

THE purpose of the film was to popularise the local hospital Contributory Scheme; it had to show the full scope of treatment available to people with

small incomes who were prepared to pay a small weekly contribution. General interest was also necessary as it was hoped to hire the film to other hospital centres who might be interested and thus help to pay some of the cost of production. In exactly a year the direct and indirect profits have fully paid for the film and also for a good projector and a screen suitable for average sized halls.

Limited Funds

First of all it was decided which departments were to be shown in the film and then the type of case which would require treatment in all of them. Finally, a story was built round this, leading up to the patient's indisposition and describing his attitude towards the Contributory Scheme before and after his stay in the hospital. We had very limited funds at our disposal and had to rely entirely on voluntary help and natural settings.

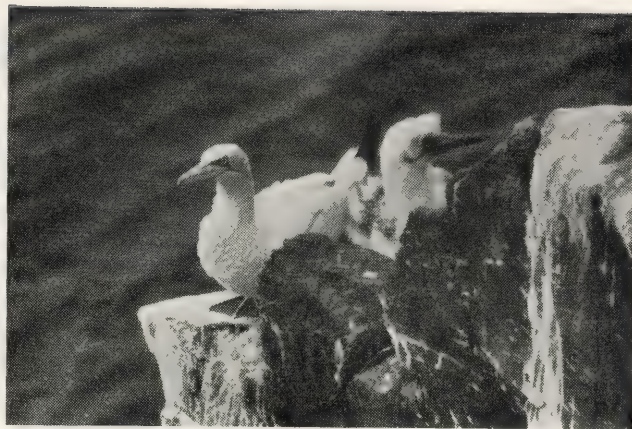
Of the latter we needed the inside and outside of an inn, a labourer's dwelling, an ambulance station and, of course, the hospital. We had to use two inns, seven miles apart as neither could provide facilities for both internal and exterior shooting. Fortunately the landlord of one, together with his wife, agreed to play their own parts in the film and an excellent job they made of it. The secretary of the hospital was easily able to provide the other settings; he also arranged with the various doctors and other staff at the hospital to give their services as and when required.

Accounting for Time Lapse

Having obtained a good idea of the possibilities of each setting and of the camera space available, the working script was dictated and taken down in shorthand, keeping to a straightforward story with as few sub-titles as possible and no special camera tricks. Time lapses were to be indicated by the interposition of contrasting themes rather than by the use of dissolves which would have to be done chemically at the processing station and cost money.

A case in point is where it was proposed to show only the beginning and end of an operation scene. To cover the time-lapse the victim's wife was brought to the hospital to enquire after her husband and although only a very short sequence, it is sufficiently distracting to bring one back to the operation scene with the feeling that anything may have happened in the meantime, thus causing no surprise at the operation being already completed. The film used cost very much less than a chemical dissolve would have done and maintains the interest.

As the main part of the film is "narrated" by one of the early characters we had grudging recourse to the technique of the "flash back" and here, of course, a dissolve had to be used, but apart from this and between the main titles, only three others were called for; ordinary fades were easily done. The entire production kept very closely to



Adult gannet and young in the fluffy stage. (From "Wings Over the Sea.")

the script, although later a number of "continuity" sequences were found to be unnecessary.

Artificial lighting was used throughout the greater part of the film and this was in the form of a number of units fitted with Photoflood bulbs in the usual reflectors. One unit of three lights was fixed to the tripod head, with an extension to about six feet above the floor; this covered the field of view whichever way the camera was turned, although it was necessary to watch carefully for reflections back at the camera.

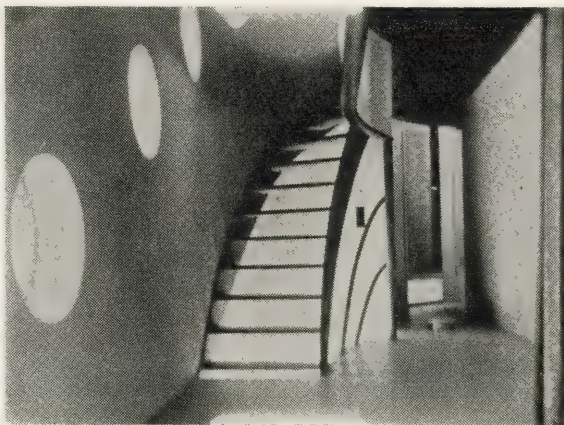
Lighting

Two eight-foot posts with a seven-foot cross-bar fitted with a row of eight more lights provided general top-lighting; this arrangement was adjustable and could be dismantled for transport in a medium sized car. Two other units of four reflectors each on collapsible stands provided us with back lighting or special effects as required.

All four units were fed through a resistance board which permitted dimmed light to be used for camera "set-up" and focussing; in this way we had very few lamps burn out in six months' work, although in all we had thirty-eight bulbs in use owing to the fact that our settings were on two different voltages. Our other accessories were a trolley mounted on perambulator wheels for the few "trucking" shots undertaken, a child's slate for shot numbers and a surveyor's measuring tape which was invariably used.

Neg. pos. hypersensitive panchromatic film was used except for the short colour sequence, and the Smethurst High-Light system never let us down as regards exposure calculation. Our procedure was to get our characters together and describe the action of three sequences, the one we were to take and the preceding and following ones. In this way everyone could understand the

(Continued on next page)



Interior of the ultra-modern house, "Landfall," from the film of that name.

A Prize-Winning 9.5mm. Film

(Continued from previous page)

full significance of the shot being taken. This was rehearsed several times without lights until it was fairly ship-shape and then again with the lights at "dim" while the action was followed in the camera view-finder.

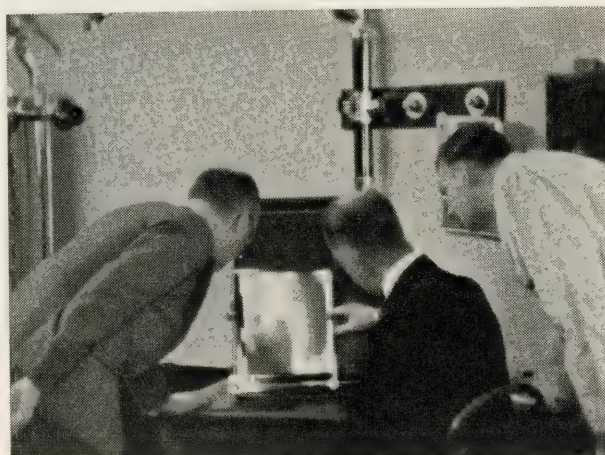
Over-Rehearsal

Then unless a slight change in camera position was required, the distance was measured, lights were put on full and the exposure reading and shot-number were taken. After a further rehearsal we shot the scene with possibly one or more retakes. We noticed that over-rehearsal tended to produce mistakes when the shot was actually taken and in several cases a shot was made of what the characters had been led to believe was only a final rehearsal when it was noticed that they were beginning to lose interest. Altogether 2,000 feet of film were used which, when edited and titled, gave us a production running to three reels or about 1,100 feet.

As far as possible, shots were taken in chronological sequence and then when the film returned from the processing station, it was not difficult to edit the positive, leaving the shot-numbered negative severely alone. When the shooting was finished we had an almost complete positive except for the titles and this, with the reels of negative and the script, were sent to the film manufacturers, where the negative was matched to the positive and the chemical dissolves were made and six copies printed.—B. M. D. WESTGATE.

LANDFALL

THE making of this film presented several difficulties. The house, "Landfall," was built for my own occupation. My knowledge of actual building was very elementary and as a result I was unable to plan the film at all before shooting. The site was a thick wood. Only sufficient trees were felled to build the house, as, in order to obtain a view, others would have to be felled when the house was completed. In consequence, the light was extraordinarily bad. For the same reason the film shows not one long shot of the house until it was completely built.



A PICTURE LESSON IN CUTTING from "Contributory Negligence." A close shot follows the medium shot, the editor cutting on action. Note that the position of the hand is slightly advanced in the second shot to allow for the very brief time lapse indicated by the cut.

After several tests I decided to use the High-Light exposure method which proved very satisfactory. I used a white card and an original model Avo meter, suitably masked. As half the making of the film took place during the winter, sometimes in pouring rain, and as some of the building processes could not be filmed a second time, a large amount of film had to be taken at $f/1.9$. Even then, some shots had to be reduced at home, after processing.

Getting Depth

In order to give depth, I attempted whenever possible to shoot so that the sun was either almost at right angles or even sometimes behind the subject. A deep lens hood and occasionally a home-made matte-box, about 9 inches deep, were used. In quite a number of cases it was impossible to use a tripod owing to shots being taken from ladders or from the edge of scaffolding. For other shots a 3 inch telephoto lens was employed.

I decided to build up the film in the form of a building specification, the sub-titles being extracts from this. The technical building terms were

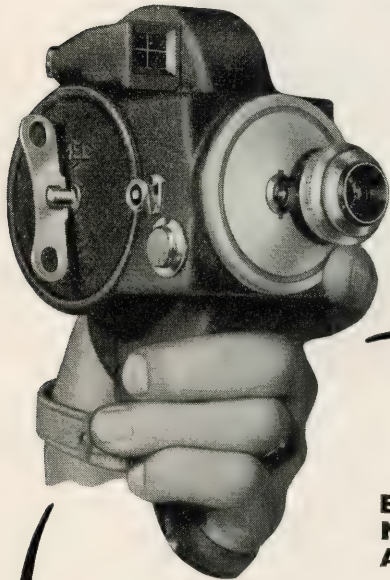
simplified for this purpose. There were over 600 shots, each of which was put in a separate numbered envelope. These numbers were entered in a book, together with data such as description of action, whether predominant tones light or dark, length of shot, and so forth. I drew also a rough diagram showing the pattern and direction of movement of each shot.

The film was roughly edited from this book. Shots suitable for a particular sequence were then hung on a frame, about 40 at a time, and were then cut so that the movement of the film on the screen should form a smoothly changing design. As there were so many shots I did not wish the joins to show at all, so the cut lengths were joined only by the widths on either side of the perforation between the frames.

Several shots were taken after the preliminary editing. The "Clearing of Site" sequence was composed of some shots taken at the time, and others after the house was completed. The sequence by the sea at the beginning was intended to take place on an idyllic misty spring

(Continued on page 86)

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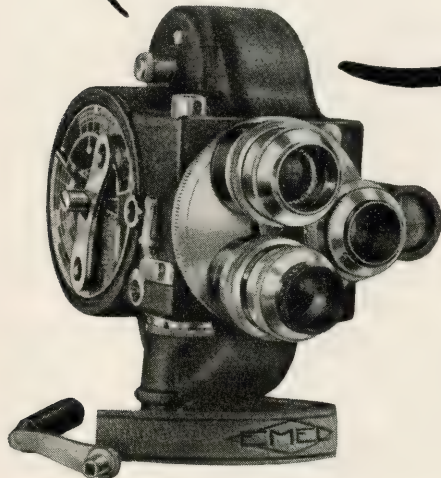
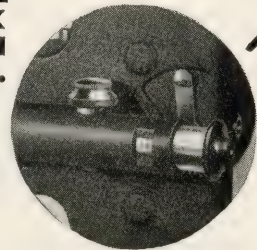
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Re-Creating a Battlefield

morning, and suitable weather conditions had to be awaited. The camera was run rather fast in order to give a dream-like quality. This was actually filmed on an extremely cold morning in December.

This sequence contained the shot which gave more trouble than any other in the entire film. The "architect" is reading the specification. He drops a lump of sugar in his tea, leans back and thinks of the time two years ago before the house was built. There is a cut linking the introduction to his "memory sequence." The sugar falls into the tea (cut) a stone falls into the sea, and circles spread in the water as he begins to think of all the events which follow. "The stone in sea" shot had to match the "tea shot," both showing definite rings.

It was tried first in the sea which was too rough, then in a lake, then in a bath tub, in which the water was coloured and the camera run fast. But all these were unsatisfactory. Luckily one morning the sea was almost dead calm, the water sandy and the sun in exactly the right position. I rushed for my camera and this was the last shot taken.—D. SHAW ASHTON.

REFUGE

REFUGE tells a true story. The script was based on a short article appearing in the obituary columns of "The Daily Telegraph," telling of the bravery of a French woman during the Great War. The original was closely adhered to with the addition of a certain amount of action at the end, as it was necessary to provide a final climax on which to end the film.

Information, such as dates of main events and particulars of uniforms, was obtained from the Imperial War Museum. In the matter of uniforms, particular care was



The British soldier hides from the enemy, while the girl into whose house he has broken looks on anxiously. (From "Refuge.")



A member of the London Amateur Club filming the dissection of a frog for their biological film, "Rara Temporiana."

(Continued
from page 84)

necessary as big changes took place as the war progressed. Steel helmets, for instance, were unknown to either side at the commencement.

The most serious problem, on commencing production, was to provide

realistic war scenes to use as a background to the events which take place in a French village behind the German lines. First, all members with 16 mm. cameras were told to search for any ruined buildings, burnt-out houses, old guns (often to be found as war memorials) and any other likely material. Soon a huge collection of shots came to hand, some from as far away as Cornwall.

Getting Life into the Static Scenes

The next thing was to get some life into these static scenes. A few uniforms were hired, some German, some British, and members were taken to a suitable location. Here they were filmed going through various antics, such as charging with fixed bayonets out of ditches, falling "shot," lying in heaps on the ground, etc.

The next stage was the preparation of a number of home-made bombs, and equipped with these and half-a-dozen uniforms some twenty members proceeded to a quarry, the whereabouts of which we would rather not divulge as it is our favourite location. The explosives were buried and the wires by which they were to be electrically detonated led away to a central control point. The soldiers then advanced across "no man's land" and the bombs were exploded as ordered by the director.

A number of other effects, using explosives and a dummy machine gun, were photographed on the same occasion and it is worth recording that the cameramen as well as the soldiers finished by wearing tin helmets as a safety measure! A model gun-barrel was made in brass and detonated in the studio, photographed in close-up with a sky backing to cut in following shots of real guns, to give the impression that they were actually firing.

Every male member of the club, about forty in all, took the part of a soldier at some time or another.

(Continued on page 88)

COLOUR Does Not Slow Down ACTION

Says A. VESSELO

who discusses some of the
more outstanding May
releases.



Ronald Neame, lighting expert (second from left), with camera crew and continuity girl during production of the Michael Balcon film, "The Ware Case."

THERE are few modern American films, however straight-forwardly narrated for the most part, which do not contain at least one elaborate impressionist passage, designed so as to carry the action as rapidly as possible over a long series of incidents, in order to establish a necessary linkage between separate parts of the story. These passages work by means of brief cuts, superimpositions and dissolves which concentrate attention by swift, emphatic close-ups and by including such typical items as magnified newspaper-headlines. Through a rather amusing concession to "highbrow" jargon they have become known technically in Hollywood as "montages."

A passage of this kind occurs at a certain point in the Jeanette Macdonald-Nelson Eddy film, *Sweethearts*, but with an interesting variation. It deals with the parting of the hero and heroine, who have previously always acted together in a certain stage-piece, and shows us how for a period of time they go *en tour* with separate companies, and continue to play their former parts but each with a different partner. The rapid covering of a period of time is effected by the usual impressionist technique.

The Split-Screen Device

The idea of parallel events taking place on both sides is conveyed largely by a split-screen device, which gives us the hero and heroine, on opposite sides of the picture, doing the same things at the same time but miles apart from one another. This is just another instance of the relative freedom in space of the moving picture.

The possibility of such a device in a colour film, (*Sweethearts* is in Technicolor) ought to be a sufficient answer to those who in the past have declared that colour would slow films down and restrict their liberty of movement. For some obscure reason it has been flatly asserted that colour is antagonistic to the close-up; and here again one may point out that most of the

close-ups in *Sweethearts*—as indeed in any colour-film that has ever been made—are distinctly clearer and richer than the long-shots.

Long-shots of any complexity still tend to suffer from blurring and a measure of confusion. On the other hand there are certain types of long-shot, dealing with general scenes rather than with spectacular hordes of actors, which come out very well. In *Sweethearts* there are one or two daylight scenes of New York streets which have excellent atmosphere.

Among this month's British releases is *The Ware Case*, a remake of a silent film based on a stage-play. Its chief structural virtue is its neat timing. As usual, it is very difficult to illustrate this on paper, but one may perhaps refer to the scene where Clive Brook is just going off in a train, and his wife is trying to make him stay behind. At a critical moment a simple shot is cut-in of a signal-arm, seen in low-angle against the sky, coming down.

Suggestion Without Over-Emphasis

This brief shot and the appropriate noises of a train preparing to leave tell us all we need to know, and they are followed by Clive Brook's rapid decision not to carry out his wife's advice. The whole sequence, shot by shot, is timed very accurately and gives a great feeling of compactness, but it is possible to pick on this particular close-up as an example of adequate suggestion without over-emphasis.

Apropos of suggestion, there are, of course, the scenes to do with the murder, where the killing by the water-side is suggested by just a groan, a splash, and a disturbance upon the water's surface. Little more is needed, and the murder itself is not shown. Economy of effect will always be an essential part of the cinema's stock-in-trade.

The film's weak point is the climax, which gives a

(Continued on next page)

At Your Cinema This Month

(Continued from previous page)

Not to be seen at your local cinema, but if the character of the film may be judged by the still, it promises to be an amusing, well handled production. Scene from Portsmouth Film Society's latest picture, their third and longest. See "What the Societies Are Doing."

last we see of him.

While still on the subject of endings, we may mention the last shot of a slickly-made

new comedy, *Service de Luxe*. In this case it is not the climax as a whole which

is in question, but the concluding flourish. The amusing Mischa Auer, who has referred at intervals to an alleged spirit-guide which he possesses, now says that the spirit-guide tells him that this is—he pauses dramatically, and the words rise up in front of him on the screen—"The End." Here is a convenient example of the gag-ending, to which comedies of this sort are partial.

Finally, we may take the concluding sequence of *Annabel Takes a Tour*, a burlesque on Hollywood. The heroine is a film-star whose publicity-man (Jack Oakie) is constantly getting her into scrapes. At last he seems to have got her into a quite impossible corner—in a runaway railway-coach, without engine or brakes—and we wonder what on earth he can do. The coach enters a tunnel. "Don't worry, Annabel, I'll get you out of this," he cries, in his well-known way; and there, surprisingly, the film breaks off.

What is your personal reaction to this? Do you feel that it is an original and humorous ending? Or do you on the other hand feel cheated, or feel that its implications are possibly too grim for a comedy? One can argue on either side with equal vigour; which suggests indeed that the truth lies conceivably somewhere between the two opposite points of view. It is worth thinking about.

method, particularly where a film is being built up from a collection of different material, as in this case.

This was the first film to be produced by the society on 16 mm. and slight difficulty was encountered when assembling effects shots taken on different apparatus as the racking on 16 mm. cameras differs slightly. The production was completed in ten months, excluding work on the scenario.—HUGH BADDELEY (Director).

EXPOSURE "SPECIAL"

To the Editor, "Amateur Cine World"

Sir, I regret that, owing to an error in alignment in preparing the table printed on page 20 of the April *Amateur Cine World*, I inadvertently understated the speed of an excellent stock. In the column headed "Pathe" the entries should read as follows:—S.S.—on the same line as Kodak 27; P.S.P.F.—on the same line as Gevaert 25; S.O.—on the same line as Kodak 24. I am grateful to one of your readers for drawing my attention to this, and offer my apologies to any readers who may have been temporarily misled. R. H. ALDER.



sudden unrealistic and melodramatic twist to the action, for the sake of a happy ending. But finding satisfactory climaxes is among the biggest problems of a writer. It crops up for example in *Angels With Dirty Faces*. Here we have a first-class gangster-film, rapid in tempo and full of exciting movement, but made quite distasteful by the ending, because the makers, feeling that they have presented gangsterism too attractively, have used unwarranted means to point a moral.

The hero is made to pretend to be overtaken by fear when he dies, in order that he may prevent others following in his footsteps. This is a fallacy morally, since to us it ultimately makes the gangster more, not less heroic—and it is a fallacy from the point of view of film-construction, since this superficial moralising is in disharmony with the main atmosphere of the film.

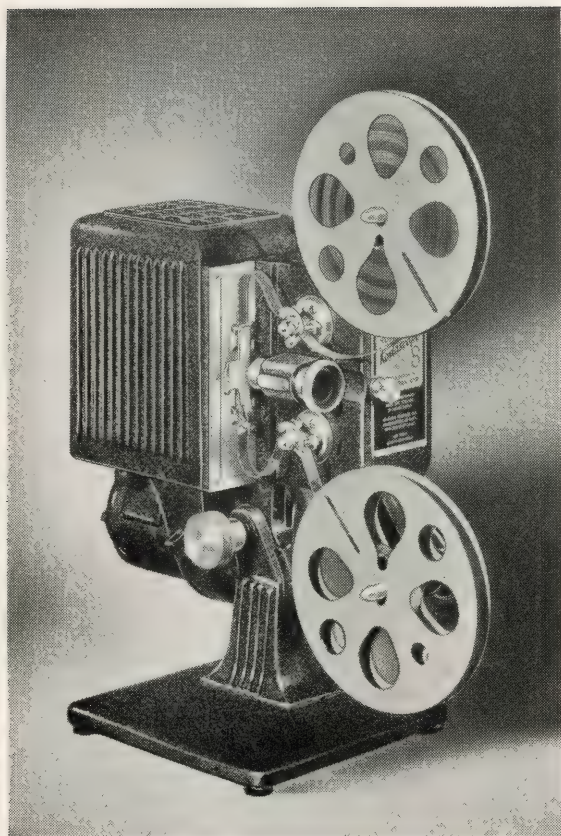
Note, by the way, that when Cagney suddenly makes up his mind to assent to his parson-friend's request (a revolting request, incidentally!) and sham cowardice, he does so off-screen. He has just been taken off by the warders, and we have seen him erect and fearless; then we unexpectedly hear his voice whining and begging for mercy, and are given a glimpse in close-up of his legs as he is being dragged unwillingly along. That is the

The Making of "Refuge"

(Continued from page 86)

For the final war scene in which a village was bombed by a plane, models were used. Once again electrically detonated bombs were used to blow up miniature buildings photographed at 64 frames per second. Shots of a plane were secured and cut into the model sequence, a cameraman also going up to get shots from the air.

All interior scenes were taken in the studio, ten being built in about eight months. Between ten and twenty kilowatts of lighting were used and about 2,400 feet of negative exposed, cut to a final length of just under 1,200 feet. In most cases the negative was edited before printing, trimming being carried out afterwards. There are about 800 shots. In some cases where a series of mixes followed by titles superimposed on action shots were required, two negatives were spliced for printing, one upon the other. The editing was carried out by the director, which we believe to be the ideal



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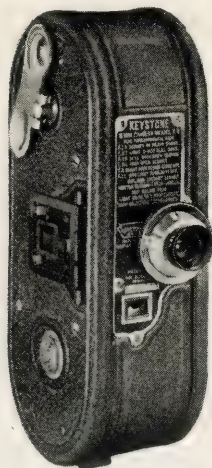
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The New Siemens '8' R, as can be seen is neat and handsome in appearance and small enough to slip easily into a pocket. Attractively priced at **£19 17 6**. It will be available shortly at your usual Siemens dealers.



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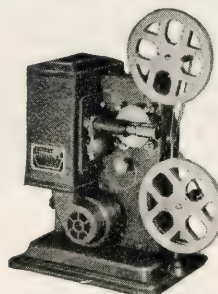
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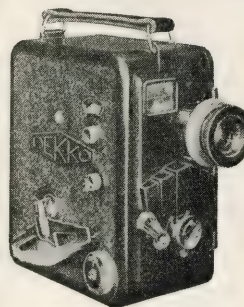
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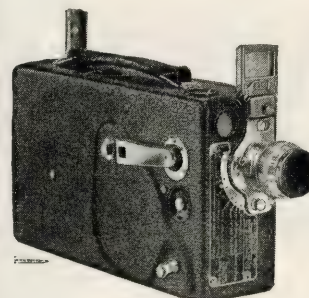
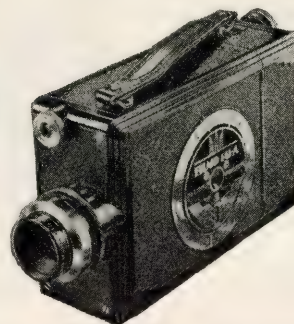


For instance— The Dekko 9.5 mm.

is synonymous with inexpensive trouble-free home movies. With single picture device, self-filming, variable speeds (8 to 64) and tri-focal viewfinder. f/1.9 lens (focussing) in British standard thread from £11 17 6. With metal body, and parallax compensating tri-focal viewfinder, from £15 10 0. (With f/1.5 lens £18 12 6).

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Paris Photo-Cine Fair

(Continued from page 70)

attention was the Paillard-Bolex 16/9.5 mm. sound-on-film machine which was demonstrated almost continuously during the show. Among the cheaper priced projectors there were a number of both 9.5 mm. and also 8 mm. machines, ranging from the Dralowid 8 mm. machine with a 15 watt lamp and motor drive, with provision for variable speeds and a single-picture device, to the Cine-Gel apparatus, available in all three gauges with a 250 watt lamp (or 500 watt if required) costing about £12 with the lower-wattage lamp. This latter machine has many of the features usually associated with much higher priced equipments. The Erksam series of projectors also catered for the same type of market, with a 9.5 mm. machine, for example, fitted with a 100 watt lamp for about £8.

A new company, Samenic, were showing a series of interesting accessories for all gauges. The first of note was a very small viewer, costing about 30/-, which, simply by the interchange of an easily removable gate, could be used for all three gauges, projected a small picture, right way round, onto a screen (hooded for use in daylight) about $1\frac{3}{4}'' \times 2\frac{1}{2}''$ in size.

Useful Editing Device

Another editing device, manufactured by the same company, was a storage box for films, consisting of a series of three spindles in a flat case, rotatable by means of external knobs upon which are mounted a number of film bobbins, permitting the storage of about 50 lengths of film in the cut state. Two tripod pan heads were shown, one mounted and one unmounted, permitting a full 360 degrees swing and a 90 degrees tilt. On the mounted head was also fixed a nicely made sun-hood made adjustable to accommodate almost any make of sub-standard camera.

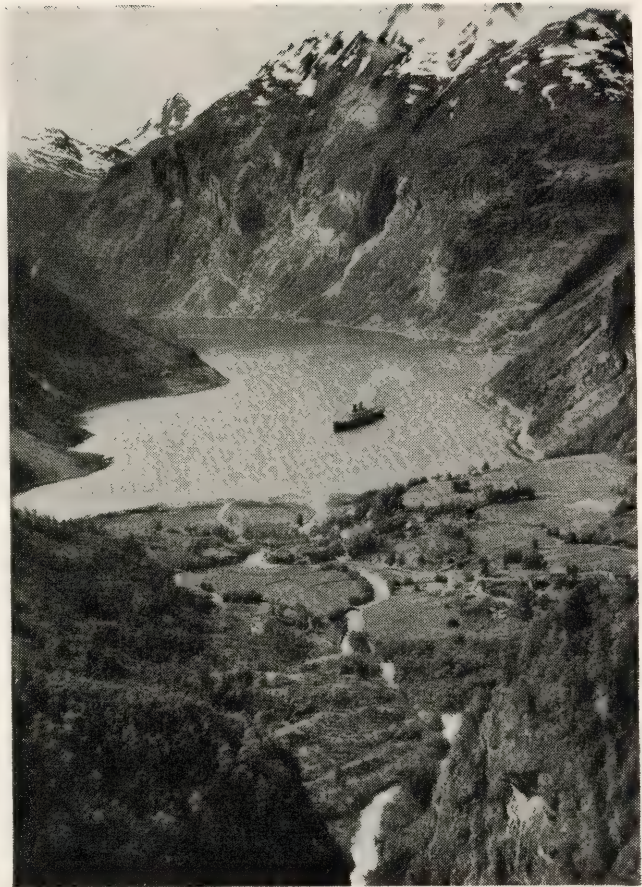
Sound is attracting a considerable amount of attention in France at the present time. Laboradio were showing a very neat double-turntable recorder-cum-reproducer, complete with built-in amplifier, all mounted in a transportable case. The output of the amplifier is stated to be 5 watts and this is fed into a 9" diameter speaker. The whole of the controls, including a mixing panel, are situated in the centre of the base-board.

Ideas for 9.5 mm. Users

(Continued from page 75)

slightly, while at about every minute the frame should be removed entirely from the solution and inverted before returning it to the tank. I have myself used a type of tank in which the frame stood vertical, but the film was wound in a horizontal direction. Any flow marks thus tended to be across the film instead of down it.

If you are developing film on a small frame lying flat in the bottom of a dish there is still danger of trouble from flow marks and unevenness if you do not agitate. With the film lying still there is a tendency for the bottom side to develop more freely than the top, while, the two ends, where the film turns over the frame, may show markedly different density. The solution is agitation. Another point of importance is brief but adequate washing between baths to prevent carry over of contaminating solutions.



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What's NEW in APPARATUS

CAMERA ACCESSORY

Name. Bool Cine Fader.

Makers or Agents. Cinex Limited, 72, Red Lion Street, W.C.1.

Description. This instrument consists of two main parts. The first of these is an extension tube to fit over the lens of the camera by means of three converging screws, spaced equally round the tube, which grip the lens mount. The inner ends of the screws are leather padded and the outer ends have knurled tops. The tube itself is telescopic, the extension varying from $1\frac{1}{4}$ " to $1\frac{3}{4}$ " to suit lenses of different focal length.

Two Converging Masks

The fader proper is held at the front end of this tube by a similar arrangement of three converging screws. It consists of a flat casing, something like a large automatic shutter for a still camera, which is circular in form, with a diameter of 3", the bottom part extending into a horizontal oblong shape. The aperture in the centre of the circular portion is just over 1" in diameter, and in front of this move two converging masks of shaped steel.

The device is worked by clockwork which is wound by a small disc near the bottom of the casing, a small control lever being depressed to cause the masks to close from the opened position or to open from the closed position. Provision is made for an antinous release.

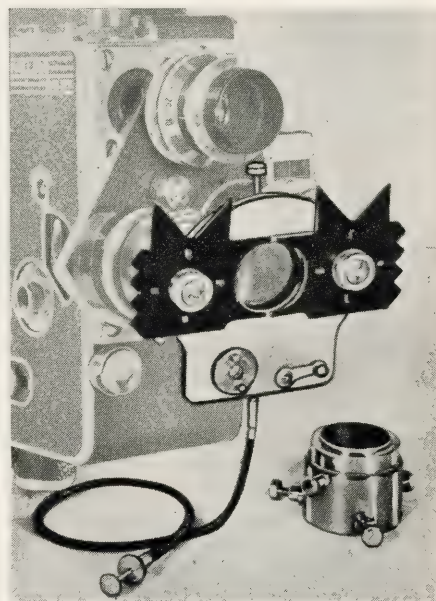
Detailed, Authoritative Reports all Based on Actual Test

The masking plates are four sided, and can be rotated and locked through the four angles of 90 degrees. They thus provide (a) a pair of concave semi-circles, (b) a pair of v-masks, giving a diamond shaped fade, (c) a pair of straight shapes giving a curtain fade, and (d) a pair of saw-toothed masks. Any two shapes can of course be used in combination, so that the choice is very wide indeed. As the pairs of masks move inwards and outwards always at the same speed, they enable wipes of a variety of shapes to be made.

A slot is provided at the top of the casing to take filters or specially cut effects masks, such as keyholes and similar shapes.

Price. £3 10 0, including the extension tube.

Remarks. This strikes us as being a really good accessory, and something more than just another gadget. It shows its Swiss origin in the precision and niceness of workmanship which have already made the watchmakers of that country so famous. It is light and compact, and there is nothing to lose. In the hands of the intelligent worker it should be an invaluable accessory.



The Bool Cine Fader, reviewed on this page, being used with the Paillard-Bolex camera.

DARKROOM ACCESSORY

Name. Raygram Weigh Spoon.

Makers or Agents. J. H. Dallmeyer.

Description. This is a very light metal spoon, the bowl of which is a little larger

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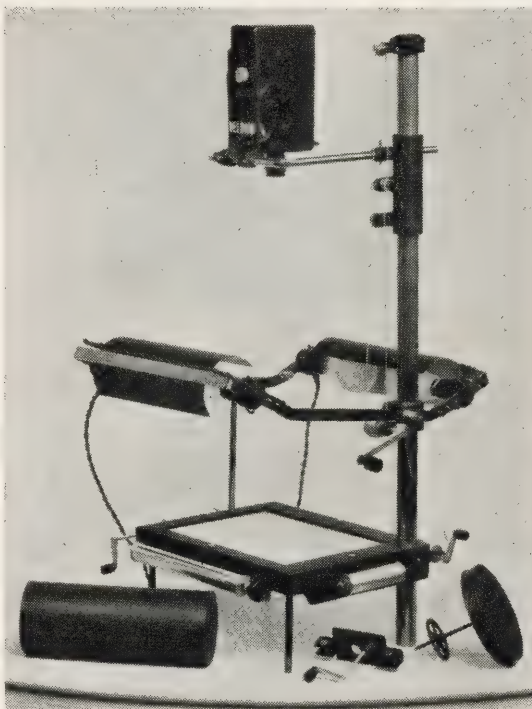
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than table spoon size, but more conical and deeper in shape. The handle is a tube $3\frac{1}{2}$ " long, in which travels a small weight which can be locked in any position against any one of a range of twenty marks, each representing an increment of half a gram. At a point where bowl and handle meet is a short chain by which the whole device is suspended when weighing chemicals. In effect the device is a tiny "steelyard" such as has been used for centuries by merchants for weighing.

At first sight the device looks ridiculously simple, and we were inclined to scoff at it. In practice, however, it proves to have a standard of accuracy which compares favourably with the small moderately priced balances which are used by photographers.

Method of Use

In practice, the weight is first adjusted to the correct stop on the handle, and locked in position. The bowl end then scoops up, or receives, a quantity of chemical, the weigh-spoon is suspended on its chain, and the amount of chemical adjusted until the spoon hangs level.

It is, of course, most important to keep the spoon free from incrustations of chemicals, or false weights will be obtained, but the spoon appears inert to all the chemicals associated with photography to which we exposed it.

Accompanying the weigh-spoon is a conversion table giving the equivalent in grains (American) to the grams marked on the scale on the weigh-spoon.

Price 5/6.

CINE CAMERA ACCESSORY SERVICE

Two interesting examples of the work of Messrs. George Bernard & Co., of 100, Charing Cross Road, W.C.2, have been brought to our notice.

In one case a Pathoscope Model "B" Motocamera has been very neatly leather-covered and fitted with several accessories. A tripod bush has been fixed in the base well toward the front of the body. At the top right corner of the instrument appears a knurled knob which can be turned to either of two positions. When it is at "I" operation of the starter-button permits the camera to run continuously. If the control knob is turned to "T" only single-frame exposures can be given.

Modified Lens Mount

The lens mount has been modified so that the lens itself can be screwed in and out and interchanged with other objectives. The eccentric face-plate which controls the diaphragm of the lens has had a short extension arm added to it, which clicks over a series of notches in a guide plate. Each notch corresponds with a marked position of the diaphragm, and this device enables the operator to alter his aperture without taking the camera from his eye, once he has learned the relative positions.

Another attachment is a socket for an antinous release which appears on the front face of the instrument below the front element of the view-finder. The camera in question had been in constant use for a period of four years, and it says much for

the standard of workmanship that the leather covering still shows no signs whatever of wear, while all the devices work sweetly and truly.

The other instrument, also a Pathe Motocamera "B," has been leather covered only, a process which greatly enhances not only its appearance, but its resistance to wear and damage.

The modifications mentioned can be performed on any camera, and we are informed by Messrs. Bernard that they have already received a number of orders to prepare and supply focussing devices similar to that described on page 572 of the February issue of *Amateur Cine World*.

Another regular service which they undertake is the making of projector carrying cases with fitted interiors, and supplying extension arms to take larger spools on projectors which are not normally so fitted. Prices on request.

HOME PROCESSING OUTFIT

Messrs. Gevaert Ltd., of Acton Lane, Harlesden, London, N.W.10, have placed on the market a home processing outfit which will take 30 ft. of 9.5 mm. film. Packed for transit the whole outfit weighs only $5\frac{1}{2}$ lbs., measures $13\frac{1}{2}$ " high x $10\frac{1}{2}$ " wide x 3" thick, and consists of an outer zinc tank, into which are packed twin stainless steel tanks and a stainless steel processing frame.

The grey enamelled washing tank has a flat siphon at one end and a vent with a screwed stopper near the base which can either be used for rapid emptying or for introducing the washing water to the bottom

(Continued on next page)



Why you should use a WESTON CINE METER

- The meter gives the correct exposure settings in an instant, a pre-set exposure dial providing direct reading for all types of film, cine cameras and shutter speeds.
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Model 819 Cine Meter

Price £5 19s. 6d.

Pigskin Leather Case - 10/- extra.
There are also Models 650 Universal
and 650 Leica at the same price, also
Model 850 Junior at £4 10 0.

Case 5/- extra.



WESTON ELECTRICAL INSTRUMENT CO. LTD. CAMBRIDGE ARTERIAL ROAD, ENFIELD, MIDDLESEX

New Cine Apparatus

(Continued from previous page)

of the tank under pressure to secure the greatest degree of turbulence. The twin stainless steel tanks for the actual chemical operations are about 1" thick, of plain square form.

The processing frame is also of stainless steel, with the exception of two pure nickel strengthening bars. The construction of pressed sheet, joined by bent tags, rivetting and spot welding, gives great strength and avoids the introduction of metal which is not inert to photographic solutions.

Rigidly Fixed to Sidebars

The two side bars, of channelled section, are joined near the top and bottom by cross pieces. The bottom cross piece, of deep U section, is rigidly fixed to the sidebars, with the base of the U facing outwards. The top cross-piece is double, the U section cross bar being free to slide up and down slots in the side bars. Below it is the rigidly connected square section cross bar, the two bars being connected by spiral stainless steel springs at the extremities, which tend to keep the two apart. At the top of the two side bars are two swinging latches which engage the ends of the movable cross bar and keep it pressed down on the rigid bar while film is being wound on the frame.

When the winding operation is finished the latches are swung aside and the floating bar moves upwards, putting the film under

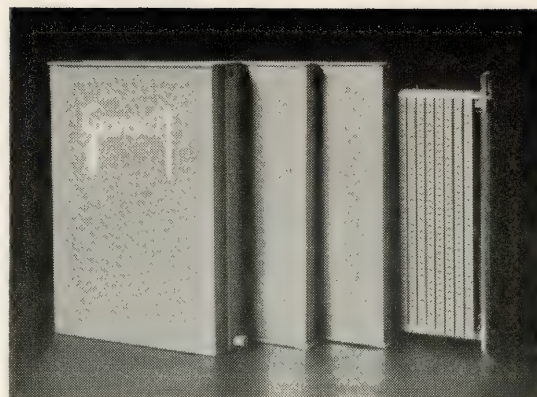
even tension, while the action of the springs during the period of immersion in the various solutions will keep the film under similar mild tension however much it may expand. The lateral position of the turns of film on the bars is preserved by means of small tags pressed out of the faces of the cross bars, which act as separators.

The two latches above referred to act as handles for manipulation of the frame during processing, while there are central holes in the side bars to enable the frame to be mounted for rotation during winding. The liquid capacity of the twin tanks is 17 fluid ounces, but in practice only 10 to 12 ounces of solution are needed, the film and the frame taking up the rest of the volume.

Straightforward Outfit

This is a straightforward, simple outfit, which is easy to use and, what is equally important, easy to keep clean. The 30 ft. 9.5 mm. outfit is at present the only one available but no doubt the range will be enlarged. The price is £3 7 6, and includes a copy of the useful Gevaert processing manual and a booklet of 41 Photographic Formulae.

The only point of criticism is that the



Gevaert home processing outfit, it takes 30 feet of 9.5 mm. (Reviewed on this page).

separator tags are inclined to be sharp, but with normal care these will not damage the film.

TITLING ACCESSORY

Name. "Vacusign" letters.

Makers or Agents. Vacusigns, Ltd., 230, High Holborn, W.C.1.

Description. Vacusign letters consist of opal glass letters of ordinary block form, in four sizes, being $\frac{1}{2}$ ", $\frac{3}{4}$ ", 1" and $1\frac{1}{2}$ " deep respectively. Only upper case, or capital, letters are available, and the colours include a wide range of tints, e.g., plain white, plain black, gold, red, etc.

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What's New in Apparatus

which gives a greater sense of modelling to the letters, and at the same time increases the area of contact with the background.

The letters are intended to be used on a glass background and the back faces of them are dead flat and smooth. If they are slightly moistened they will adhere quite securely to the glass, but at the same time can be moved about and re-arranged freely.

Different coloured background papers can be placed behind the glass, or, if desired, a small set-up can be placed a little way behind it. Alternatively, the letters can be lit from behind to give back-lighting effects.

Prices. A complete fount of letters, consisting of 120 characters, costs £1 15 0 in white in the $\frac{1}{2}$ " size, or £2 2 6 in colours. A fount of 30 $\frac{1}{2}$ " figures costs 9s. white or 10s. 9d. in colours. Separate letters or figures per dozen are 3s. 9d. in white or 4s. 6d. in colour. At the other end of the scale the respective prices for the $1\frac{1}{2}$ " size are £4 15 6 per white fount, £5 12 6 for colours, figures £1 5 0 and £1 8 6, separate letters or figures 10s. 6d. and 12s. per doz.

Remarks. This is a most attractive form of letter, is easy and rapid in setting up, the texture is suitable for photographing, particularly in colour. An excellent point is the provision of $1\frac{1}{2}$ " letters and figures which are excellent for main titles, and also the fact that small quantities of replacement letters are available.

LATEST MODEL MILLER 9.5 mm. CINE CAMERA

We have received details of the latest 9.5 mm.

camera made by the Miller Cine Co., Ltd., of Gloucester; this camera is known as the Model B De Luxe and incorporates many useful features such as variable speed, interchangeable lenses, single picture release, etc., and will take any make of 9.5 mm. film or charger (including Pathe H charger) without trouble of any kind.

A great point is that, although the camera is a de-luxe model with a strong metal case, the prices range from only £7 18 6 upwards. A preliminary announcement will be found among our advertisements in this issue and we shall be publishing a full report of this latest British-made cine camera in the June number of *Amateur Cine World*.

The well-known Sixtus Photo Electric Cell Exposure Meter, reviewed in the December, 1938, issue, is now obtainable fitted with a neat leather case. The price remains unaltered at £5 5 0. Manufactured by J. H. Dallmeyer, Ltd., 31, Mortimer Street, Oxford Street, London, W.1.

LIBRARY FILMS IN COLOUR

American amateurs can now obtain full length one-reel 16 mm. sound films in full colour through the Filmo library. This important advance is announced in the Winter number of "Filmo Topics," which is issued to all Filmo users. The subjects are six Universal cartoons in Technicolor,



The Raygram Weigh-Spoon

selected because of their particular suitability for child audiences, and printed down to 16 mm. sound-on-film in their original colours by the Technicolor process.

We have no information as to when these films may become available in this country.

FOCUSING GADGET

George Bernard & Co. (100, Charing Cross Road, W.C.2.) will make Major Notcutt's focussing gadget (described in his article in our February issue) for 5/6.

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What the Societies Are Doing

Ace Movies

(Hon. Sec. : C. West, 55, Palewell Park, East Sheen, S.W.14. Studio : 90, High Street Mews, Wimbledon, S.W.19).

In Production : *Marionetti*. The first set, the stage of a marionette theatre, is up, and shooting is under way. Direction, M. Fowler ; camera, H. Morey. Leading players : Frank and Joan Biggs, James Swain and Ben Carleton.

Sakura. Research work is still proceeding. As this film will be in colour, a considerable amount of technical difficulty is cropping up and commencement of shooting is slightly delayed. But the difficulty will be eventually overcome, since it is largely a matter of mathematics and revision of scale drawings.

Vacancies occur for members ; full particulars will be sent on application. The studio is always open to visitors on Thursdays and Sundays between 8.30 and 11 p.m.

A.C.S. of India

(Hon. Sec. : H. Evans, Mehowan Building, Sir P.M. Road, Bombay).

A recent innovation was a "cutting" evening, members bringing short lengths of film and editing them with the co-operation of experienced workers.

Members have entered for the film competition promoted by the Safety First Association of India. When the contest closed originally there were more prizes for distribution than films entered.

Balham A.C.S.

(Hon. Sec. : B. Lambert, 71, Abbeville Rd., Clapham, S.W.4).

In Production : *The Vacant Chair*, 16mm. comedy. 200 feet have been shot in spite of delays caused by illness. But further delay is probable, because the recently acquired studio must be given up. Filming will continue until the end of April, by which time it is hoped to find new premises in the district. Help in the search from readers would be very welcome.

Beckenham C.S.

(Hon. Sec. : Miss M. Davies, 323, Upper Elmers End Rd., Beckenham, Kent).

Four films were entered from this club for the A.C.W. Ten Best contest, *County School* by A. Scholes being awarded a plaque. *The Way of Nature* (K. R. Butterfield) and *You Cannot Build Without Bricks* (J. W. Mantle) were both awarded a special leader.

Production will shortly begin on a mystery film which will entail some elaborate set building. There are a few vacancies for enthusiastic amateurs. Apply to hon. sec. for prospectus.

Barnsley and District A.C.C.

(Hon. Sec. : A. Blamires, 13, Eldon St., Barnsley.)

In Production : *Bricks Sometimes Bounce*. It is hoped to proceed very shortly with this production, 8 mm., about 300 ft. Most of

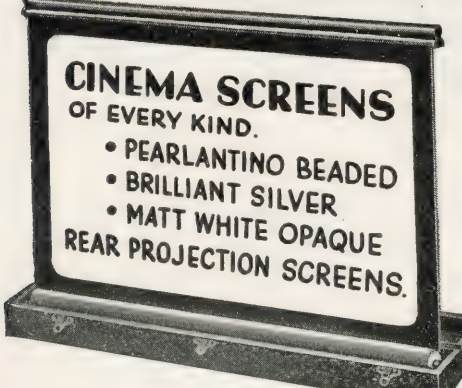
Reports and stills for the June issue of "Amateur Cine World" should reach us not later than April 28th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The names of all those engaged in the production will be engraved on it, so that it will be a permanent reminder of a successful team effort. The plaque is so designed that it can be hung in the studio or theatre if desired.

the shots are interiors. Earlier shots show that the lighting needed improving, so the lighting crew have been carrying out experimental work, deciding that the bulk of the lighting should be overhead.

They have designed and made a portable and easily erected framework for carrying overhead lighting to cover an area of about 20 feet by 10 (the club possesses no studio and all interiors have to be taken in members' homes). But there are doubts as to the reception two cars full of lengths of wood, boxes of bolts, a couple of goal-post uprights with two hefty bases full of concrete, and the usual collection of reflectors, yards of flex and maybe a couple of spot lights, will meet with when they draw up outside members' houses.

In order to help the committee in getting out a programme for the year, a questionnaire



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HIGH-LIGHT

HIGH-LIGHT
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HIGH-LIGHT
HIGH-LIGHT

was circulated to all members, asking for their voting on the various activities of the club. Out of 40 issued, 31 have been completed and returned, and the results summarised. Production received a vote of 34 per cent. of club time; projection evenings, 28 per cent.; lectures and discussions, 22 per cent. and social activities, 16 per cent. Each of these four sections were subdivided and voted on. In the production section drama received 50 per cent., documentary 25 per cent., and comedy 25 per cent. Projection: amateur films, 37 per cent.; full length professional library films, 27 per cent.; documentary, 22 per cent., short comedy, 14 per cent. There were requests for lectures and discussions, interior lighting, titling, editing, trick work, colour filming and sound recording.

Blackheath F.C.

(Hon. Sec.: J. Gibson, 6, St. Germans Place, S.E.3).

In Production: *Peace at any Price*. Their theatre is also the club's main studio and has to be dismantled every month for the projection evening. This rather interferes with the smooth flow of productions. However, work is proceeding steadily and those who have seen the rushes say that the quality is excellent. Owing to the length of this film and the several stoppages due to illness, business trips abroad (by the Director) and A.R.P. work, it is difficult to foresee when it will be finished. The present set, which is the exterior of a public house and a small street scene, has now been erected and experiments with some colour shots by half watt lighting have been successful.

Blackpool F.S.

(Hon. Sec.: N. Crompton, 10, Waterloo Road, Blackpool South Shore).

In Production: *Arson* (16 mm.); *Murder on the 8.40* (9.5 mm.). There is very keen competition between members filming on the two gauges.

Several members made up a party and went to the show arranged by the Salford C.S. recently.

Members of both the 9.5 mm. and the 16 mm. units visited the Blackpool Air Port on March 26th. Shots were taken of the Civil Air Guard which, by the way, is the first Civil Air Guard to be formed in the country. All the shots taken are to be included in the news reel at present in production.

The society has now become a member of the Federation of Cinematograph Societies. There is still plenty of room for new members.

Bradford Cine Circle

(Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. Headquarters and Theatre: Cambridge House Annexe, Horton Lane, Bradford).

Production has been held up of late because of work entailed in arranging the annual public show which was held at the Bradford Civic Playhouse for three nights. It was an outstanding success, both from the presentation and financial aspects.

Most exciting news of the month concerns one of their 1938-9 productions, *Eyes Right*, produced by them under the auspices of the Northern Counties Association for The Blind. At the 25th Anniversary of the

Institute for the Blind, held in London, the King became interested in this film and asked to see it again at a later date. A copy has been made and sent to Buckingham Palace. The film portrays dangers to eyesight from children's games and the attention given at the local hospitals and clinics; a further addition to the series will concern dangers at factory and work to the eyes.

Bristol C.C.

(Hon. Sec.: Miss M. Mogridge, Coombe Cottage, Coombe Dingle, Bristol).

The last meeting held by the Club was for members only and the evening was mostly spent in reviewing members' suggestions for summer work. One of the main decisions reached, on the recommendation of the committee, was that owing to the fact that not a few members admitted their inexperience, the idea of producing a definite series of documentary films should be ruled out for a while until they get into their stride.

Instead the Club has been divided into three groups, 16 mm., 9.5 mm., 8 mm. Each group has chosen a leader and a subject and will arrange between themselves as to how they interpret that subject. The finished films are to be submitted to a professional for criticism.

Camberley & District C.S.

(Hon. Sec.: J. King, 125, London Road, Camberley. Phone: 544).

This society will hold its first meeting early after Easter. Since the last issue, a number of enquiries has been received, but there is (Continued on next page)

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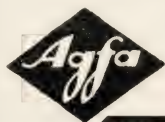


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CLUB NOTES

(Continued from previous page)

still plenty of room for more members. There is a fully equipped miniature cinema (seating 24) with operating box and lighting equipment, etc.

Talks, projection evenings (silent and talkie) should begin about the middle of April.

Cardiff A.C.S.

(Hon. Sec.: R. E. Coath, Esq., 16, St. Andrew's Crescent, Cardiff).

Activities during the season just concluded have included concerts by well-known artistes and a tea party and entertainment for poor children.

Members' stories for filming are now being considered. A special room at the studios is to be allocated for technical and experimental purposes.

Catford Film Players

(Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford).

In Production: *The Power of the Invisible*. First two sets have been built and shooting has begun.

The premiere of *The Three Infernal Jokes* proved most satisfactory. The tickets for the first performance were sold out a fortnight before the date of the show and a repeat performance had to be arranged. Among the guests were the Mayor and Mayoress of Lewisham, the Editor of *Amateur Cine World*, the Editor of *Picture Post*, and three visiting film clubs. All the leading stars and technicians taking part on the big film were presented to the Mayor and Mayoress and the Editor of A.C.W.; the director, "Vervaine," was presented with a silver trophy.

Another show is contemplated in the near future.

Catholic F.S.

(Assist. Sec.: 36, Great Smith Street, S.W.).

In Production: A series of educational films, each 100 ft. (16 mm.), each available for sale. A new series of films dealing with manners in church is also in production.

Hampton Movie Makers

(Assist. Sec.: J. Elwyn Roberts, 23, Hampton Road, Oswestry).

Their studio in Oswald Road has now been given up since this society will be making out-of-door films this summer. All the apparatus has been moved up to their cinema in Welsh Walls. It has been planned to rebuild this to allow of more seating accommodation. The projection room will be raised above the audience. Seating capacity will be about 46.

Harrow C.C.

(Hon. Sec.: Geo. A. Ross, 64, Cecil Avenue, Wembley).

In Production: A short fictional-documentary (the club's first film) on one aspect of First Aid; it is possible that a series of these will be made.

Several personal films are being produced.

HYDE CINE SOCIETY

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Among the films recently projected was *Pictures from Lino*. This film was recalled for judging for the "Ten Best" but did not gain an award.

Hounslow P.S. (Cine Section)

(Hon. Sec. : A. D. E. Barden, 357, Whitton Dene, Isleworth).

Meetings are being confined to the construction of apparatus, including sound equipment, floodlights, a titler and processing equipment.

A film show was given at the Spring Grove Polytechnic on March 25th and an A.R.P. demonstration in the afternoon by the local fire brigade was filmed. The club's first film will probably be a documentary of local interest.

Hyde C.S.

(Hon. Sec. : G. Wain, 170, Dowson Road, Hyde, Cheshire).

A few members recently attended the sixth annual film show of the Salford C.S., and were much impressed by the efficient way in which the programme was presented. Permission to carry on with the society's proposed all-talkie Show has been granted by the Chief Constable. The Pathoscope "Vox" machine is to be used. Membership has doubled in the last twelve months. "The beautiful Amateur Cine World Plaque, won by the Secretary in the recent I.A.C. Competition, has been greatly admired."

Imperial C.C.

(Hon. Sec. : E. J. Scrivener, 9, Devon Way, Heston, Middx.).

In Production : *Be a Man*, 8 mm. comedy, expected to run to about 150 feet.

Some 25 feet of interiors have been shot in the new studio. The film requires three quite simple settings and it is hoped to learn the capacities of the lighting and camera equipment during its making. Further plans include the production of a 9.5 mm. film, subject as yet undecided, and a newsreel of current local events, probably on 8 mm. New members welcome.

Lancaster & Morecambe

A cine society is being formed in this district. Communications to R. Fisher, "Belmont," 28, Lonsdale Place, Bowerham, Lancaster.

Liverpool A.C.S.

(Hon. Sec. : Mrs. W. G. Humphreys, "Redlyn," The Vineries, Woolton, Liverpool).

In Production : *Who Knows?* Rehearsing is taking place, but production has been held up until larger premises are obtained. Membership is increasing and it is hoped soon to have suitable accommodation to take many more.

London A.F.C.

(Hon. Sec. : Miss M. Jasper, 99, Cambridge Street, S.W.1).

The sound section have undertaken some necessary reconstruction of the recording apparatus which has resulted in delay in the completion of current productions. A request has been received from friends in the Midlands for a number of sequences of London life and scenes, and the club's cameramen are now engaged on these.

The club still has a few vacancies for members and as work on this year's production will commence immediately it is essential that intending applicants apply to the Hon. Secretary at once if they wish to take part in current films. On March 23rd films by the Bognor Regis F.S. were screened in the clubroom.

(Members Bromley and Hartje of the projection unit provided invaluable assistance at each of the A.C.W. film shows, being responsible for the projection at two of them. They were always at the theatre early and carried out their duties quietly, without any fuss and with keen efficiency.—EDITOR.)

Newcastle & District A.C.S.

(Hon. Sec. : Miss D. Graham, 24, Leazes Terrace, Newcastle-upon-Tyne, 2).

In Production : *The Hermit of Warkworth*. This film is being made at Warkworth and is being filmed entirely in colour to which the surrounding countryside lends itself admirably. The other film at the time of writing has not yet been decided on, but will be made in monochrome. At a recent projection W. Bartlett's colour film, which won the Cameron Trophy for the best film made during 1938, was projected.

Newport & District A.F.S.

(Hon. Sec. : R. G. Butterworth, 156, Caerleon Road, Newport, Mon).

In Production : *Newport County Association Football Club, 1938-1939*, "a record of a club determined to reach the First Division." This film was screened at the Little Theatre, Newport, on March 27th and 28th, with

(Continued on next page)

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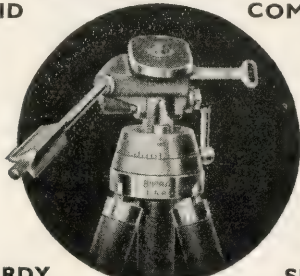
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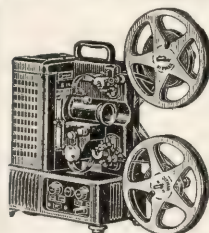
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CLUB NOTES

(Continued from previous page)

Newport News Reel Up-to-Date and other features. Talybont Reservoir and Cinderella of Pill are in hand, and will be completed this year.

The projection at Newport's Little Theatre was the society's first real attempt at a public projection in aid of funds.

New premises, accommodating 200, have been secured at Albany Chambers, Skinner Street. The society were entertained by Messrs. Paillard Bolex with the first projection given to a film society in this country of the company's new sound arm attachment.

Oswestry C.S.

(Hon. Sec. : E. D. Power, Albion Hill, Oswestry).

In Production: Two units have been formed to make two short films immediately (each about 100 ft., 8 mm.) in order to give all members practical experience in production. In the meantime details of the feature production (a documentary film of Oswestry and district) are being settled.

G. Turner of Wrexham recently screened his 8 mm. films of a tour through Yugo-Slavia. "So good were his films (on a 5 ft. screen) that at least two members were converted to 8 mm. as a result of the show." Dr. W. G. Morey of Shrewsbury screened his 16 mm. Kodachrome films of a car tour to Persia on March 26th.

Parkhead C.S.

(Hon. Sec. : C. W. Bell, 41, Gisborne Road, Sheffield 11).

In Production: (1) *Thomas the Toucan*, colour cartoon with a theme based on A.R.P. The first 50 ft. have been completed and the results completely satisfactory. It is hoped to take a further 50 ft. shortly as soon as sufficient drawings (the most difficult and longest part of the work) are done. (2) *Crusaders of Space*, futuristic film of a journey to the Moon. Many models will be required for the production and several are already made. The shooting script is complete and shooting commences shortly. (3) *Safety First*. Co-operation of the Chief Constable has been obtained. (4) *Twin Murder*,

thriller in course of preparation prior to shooting. From the stills already taken for lighting details, etc., it looks a good blood-chiller. (5) *Ladies film*. The ladies of the society are making a film, but no details to hand, except that the story is chosen.

A public show, when Planet's Refuge was screened among other films, was given recently to an audience of 200. "It was a huge success in every way. Congratulations to Planet, it was well earned for the 'ro Best' place." It is noted from a recent report that hon. sec. of the Catford Film Players complains about not receiving replies from other societies. This society has also experienced the same trouble, despite stamps for reply being enclosed and as many as three reminders sent.

Petrus Film Productions

(C/o The Westminster Catholic Club, 161, Vauxhall Bridge Road, London, S.W.1).

In Production: Film of the history of a Westminster boys' club; expected to run to five reels with the last reel in colour.

In the last two months the society have given seventeen successful shows to audiences ranging from thirty to two hundred and seventy people. They have an extensive library of professional films, including *The Chess Player*, *Michael Strogoff* and *The Coward*.

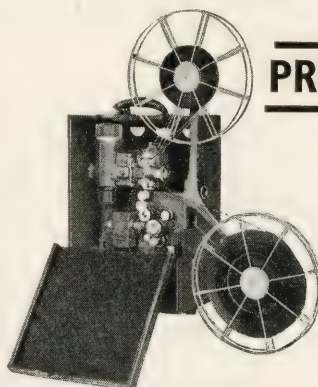
There are vacancies for six people. Meetings are held every Monday evening at the above address. Intending members should write to Miss P. Soggee, 3, Chestnut Avenue, East Sheen, S.W.14.

Planet A.F.S.

(Hon. Sec. : H. Roger Dale, 72, Wellington Road, Bush Hill Park, Enfield, Middx.).

In Production: *Behold Our Leader*, a satire on modern European politics. This film, which is being shot on 16 mm. neg.-pos., is now well in hand, and stories for a shorter supporting film are being examined so that the studio can be taken over without delay as soon as the end of this present production is in sight.

The secretary would welcome comments or criticisms of *Refuge*, shown at Film House last month. Enquiries for the hire of this film should be sent to G. Best, 49, Harlech Road, Southgate, N. 14. They would be of great interest to the technicians concerned. The charge is 7/6 for the three reels, and one or two alternative dates should be given, as bookings are heavy.



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The society's president, John Clements—whose film, *The Four Feathers* will be presented in London about the time these notes are published—accompanied by Mrs. Clements, visited the studio on a recent Sunday evening to see one or two of the latest productions.

Plymouth Inst. Cine Group

(Hon. Sec. : A. J. Dawson, 8, Westbourne Street, Saltash, Plymouth).

W. Hunter, of Dartington Hall Film Unit, recently gave a description of the work of the unit at Totnes, Devon. The Dartington Hall Film Unit, whose educational reels have received awards all over the country, produces about half-a-dozen classroom films each year, and can show a very considerable balance of income over expenditure.

Meetings are now to be held, contrary to the former practice of the group. It is expected that present productions will be speedily completed and a third film commenced.

Portsmouth F.S.

(Hon. Sec. : B. J. R. Bulpitt, "Oatlands," Bedhampton Hill, Havant, Hants.).

The society held its third annual public show at the beginning of March, and the large attendance showed that public interest is being well maintained. The reception given the 16 mm. comedy, *What's In A Name?*, was most encouraging, while many of the audience have expressed their appreciation of the Agfacolor documentary of the Scilly Isles Flower Industry which was filmed by H. R. Verry and B. J. R. Bulpitt at the end of February specially for the show. C. Worley's Kodachrome documentary entitled *Polperro* was also projected, and there has been some discussion as to relative merits of the colour processes. The show was a financial success.

Rayner's Lane C.C.

(Hon. Sec. : G. A. Gilbert, 5, Central Avenue, Pinner).

In Production : *Gigantic, Stupendous!* 300 ft., 9.5 mm. comedy of an amateur film club's efforts at producing a drama. The result of their amateurish efforts will also be screened.

The electricians have now completed the interior lighting, and have constructed some very effective flood-lighting reflector units. Shooting of interiors will commence immediately. Recent projection evenings included a showing of members' films, among which was a particularly beautiful film on 8 mm. Kodachrome of the Mediterranean coast by L. G. Murray.

Rex Film Productions (Croydon and District)

(Hon. Sec. : Ken. Hudson, "Brunel," Clift End, Purley.)

In Production : (1) *The Orphan of Beechenwood*. (2) *Indoor Sports*, a cine-magazine of various indoor games, etc., being filmed on 150 feet of 8 mm. stock presented to the club by one of the members. The first sequence was filmed on March 21st and the others will follow at short but regular intervals. (3) *Production No.3*. Further details next month.

The society's leading "still" photographer has just received the very useful gift of over 1,000 ft. of 35 mm. panchromatic stock.

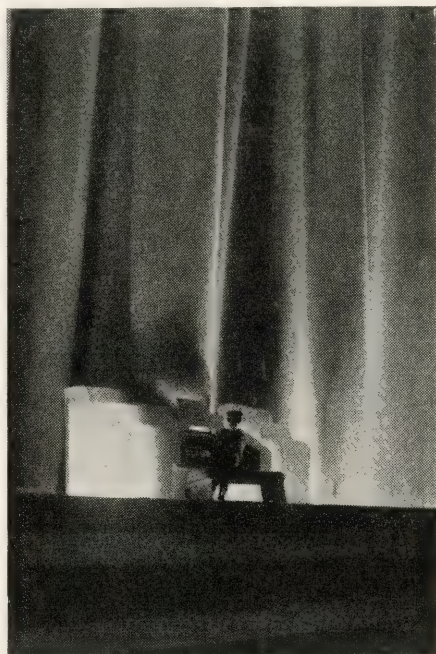
This film will be used for continuity stills and quite a considerable amount of recording will be saved by the still man being able to expose at least twice on each shot, without giving any thought as to cost.

Rex (Public Relations) Film Unit are proceeding with their documentary, *Night and Day*.

Salford C.S.

(Programme Sec. : N. S. Battersby, 91, Moorfield Road, Salford 6, Lancs.).

In Production : (1) *Out of the Frying Pan*, 16 mm. The story of a young bachelor and what happened when he had matrimonial intentions. 300 ft. of Kodak Super XX back from processing certainly prove claims for this new film, and should lessen the lighting worries of societies to a great extent. (2) *Ill Wind*, fantasy. Recent winds proving very



The illuminated organ, which can be raised and lowered from the projection box, made by Kenneth Hunter for the new proscenium of Summit Productions C.S. It is 6in. high and 10in. wide. The figure is 5in. high.

helpful. 16 mm. (3) *Saturday Afternoon*. A sporting episode on 9.5 mm.

The Annual Show on March 11th, 13th, 14th and 15th, was a great success and the inclusion of a fourth night this year certainly proved its worth. A hot-pot supper for the workers, at the conclusion of the "last house" brought the event to a happy close. All members are eagerly awaiting the A.G.M., on April 24th, to hear the results of their labours.

Scunthorpe C.S.

(Hon. Sec. : H. B. Blaze, 102, Glover Road, Scunthorpe, Lincs.).

Although meetings had been originally scheduled fortnightly, they have recently been held weekly. The Pathe 9.5 mm. Super Vox was demonstrated by S. Moore

(Continued on next page)

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Ensign Kinecam, f/2.6 Cinar, cost £18 18 0	£9 15 0
B. & H. 70A, f/3.5 Cooke, cost £35	£10 0 0
Siemens Model B, f/2.8, cassette loading	£14 17 6
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Siemens B, with fitted interchangeable f/1.5 Meyer Plasmal, cost £56	£21 10 0
Victor Bronze V., turret, f/2.9 Dallmeyer, visual focussing	£25 0 0
Kodak Magazine, f/1.9 lens and case, cost £40	£28 10 0
B. & H. Filmo 70D, Blik., f/3.5 Cooke, Mayfair case	£32 0 0

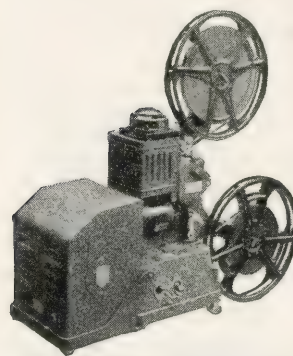
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CLUB NOTES

(Continued from previous page)

recently. The Post Office invited the society to attend their film display at the new Post Office. The work of the G.P.O. Film Unit was greatly appreciated.

Gordon Lock, M.P.S., of Grimsby, gave the society an interesting lecture on colour filming and processing, demonstrating Dufaycolor and Kodachrome, and comparing the two processes and results. A colour cruise film was shown and the new G.B.I. 16 Talkie was heard. Next came an invitation from The Grimsby Photographic Society's Cine Section to visit their annual prize presentation and show of best films. The first prize film, *Alpine Heights*, "thrilled all the audience, being voted equal to professional work."

One of the Juniors has proved a very capable practical constructor of gadgets, etc.; his home-made titler for the Coronet camera and his camera case being "highly commended" at the apparatus display.

Sheldon & South Yardley Film Productions

(Hon. Sec. : F. A. Irshaw, 8, Corrie Croft, Sheldon, Birmingham).

A new society for which members are wanted, particularly those interested in acting. By the time this announcement appears work will be well in hand on the first film, at present untitled.

Shirley Cine Circle & Camera Club

(Hon. Sec. : "Sunnyside," Wickham Avenue, Shirley, Croydon).

The newly formed section for "still" photographers is progressing favourably, and an interesting series of regular meetings has been arranged as far ahead as next December. These meetings take place once a month, but members of this section join in all the social arrangements of the Cine group.

The Cine Circle has arranged a comprehensive list of lectures, debates and social evenings throughout 1939. Their latest film, *The Crime Card*, is now completed; the model work is said to be particularly good. A useful amount of technical data has been collected during the filming of this production, and is being carefully filed for members' reference and for future films.

In order to find a satisfactory story for the next film, a script competition has been organised, and a small cash prize will be awarded to the winner.

Southend-on-Sea 9.5 mm. C.C.

(Hon. Sec. : G. Tuey, 106, Southchurch Road, Southend-on-Sea, Essex).

In Production : Production No. 6 (untitled; see last month's report). Production is slightly ahead of schedule, for 400 ft. has been shot to date. This includes nearly all of the interiors of the film. Each sequence is rough-edited as it is completed; this has the double advantage of lightening the job of editing the completed film, and of giving a better idea as to when retakes are necessary.

The club is seeking new premises and would be glad of suggestions.

Stoke-on-Trent A.C.S.

(Hon. Sec. : H. T. Morfey, 51, Beresford Crescent, Newcastle, Staffs.).

The 4th annual dinner and dance proved more popular than ever, 150 members and friends attending. Between dining and dancing members' prize winning films were shown. A very successful 8 mm. night, the first to be entirely devoted to the projection of this gauge, was held recently. The second prize winner in the club holiday competition, *French Leave*, showed that in good hands 8 mm. can hold its own with any other size. Mr. Merryweather of Messrs. Agfa demonstrated Agfacolor on March 22nd.

Barnes and Wandsworth District C.S.

(United Film Productions)

(Hon. Sec. : Miss J. Gould, 39, Elm Grove Road, S.W. 13).

In Production : On a *Crisp September Morn*, 16 mm. Shooting has been held over since November last till the end of April owing to adverse weather conditions preventing exterior and location shots from being made. Just completed is a 9.5 mm. picture which was produced both as a documentary of the history of the society and also to enable members to gain sufficient knowledge under the new studio and lighting conditions before commencing on the next feature film. A number of stills of sets, etc., have been taken. A series of country rambles has been arranged.

Warrington C.S.

(Hon. Sec. : J. M. Langdale, Stanley House, Bold Street, Warrington).

The second annual show on March 1st and 2nd proved a great success, the 16 mm. film A.R.P. being especially enjoyed. Most of the members were as much surprised at the showing of this film as the audiences, the actual nature of the film being kept from them by the two members who collaborated in its production. New members are required, particularly those with acting ability.

Watford A.C.C.

(Hon. Sec. : Mrs. A. Scott-Akroyd, 2, Belmont Road, Bushey, Herts. Watford 4309).

Since the notice published in the last issue of *Amateur Cine World*, the Watford A.C.C.—notice of the possibility of founding which was then published—has sprung into being with great rapidity. Alexander Korda has accepted its presidency, the vice-presidents are Madeleine Carroll and Leslie Banks. Chairman : Major R. M. Clayton Lloyd.

Members have secured what they describe as "ideal premises" for the club, at 146, Queen's Road, Watford. The premises consist of a detached disused factory, on three floors, each floor consisting of one very large room. The ground floor is destined for use as a club room. The first floor (off which leads a separate room ready fitted with basins, etc., ideal as a make-up room) is being used as a studio : to help yet further, there is a big door with crane at the front, to help hoist in "sets"! The top floor is one big rectangular room, to be used as a projection room, and capable of seating 70 people in comfort.

So far the strength of the club consists of some 25 active and a dozen associate-members.

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Major Lloyd has adapted an old novel of his for use as the first film to be made. Rather ambitiously, it will be a 1,200 ft. picture, *The Z Ray*: but with the length, Major Lloyd has fitted in parts, so that all original members of the club will have something to do, either in acting or on the directional staff. He will direct the film himself, and the camera work will be in charge of Mr. J. Stewart Alsop, whose work in photographing *Consider Your Verdict* and other amateur films is already well known. Shooting will start directly members have finished decorating and wiring the premises. There are still a few vacancies for members.

West Essex F.S.

(Hon. Sec.: F. J. Philpott, 7, Wellington Road, East Ham, E.6. Studio: 41A, Kempton Road, East Ham, E.6.).

At the recent monthly meeting a selection of films from the latest Austin Motor Co. Film Library was shown, after which the news of the month was presented by F. J. Philpott. Two films from the National Film Library, *Golf Game* and *the Bonnett and Thirst* were then projected. A considerable amount of time is now being devoted to the shooting of the films being made by the groups, which productions are showing good progress.

Talks were given by F. J. Knight-Stevens and J. Malcolmson on lighting and set-building respectively at a recent meeting, when some flats made by Mr. Malcolmson were on view. S. Bowler and P. W. Harris gave a demonstration of home processing recently. A further meeting of the film school has been held, when a busy evening was spent shooting.

West London C.S.

(Hon. Sec.: A. F. Shave, 14, St. Luke's Road, Westbourne Park, W.11).

In Production: *Creeping Death*. 250 feet have been shot. The 16 mm. unit is still engaged on interiors, about 200 feet having been filmed.

Whitehall C.S.

(Hon. Sec.: L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2).

On March 7th the society met for the judging of entries for the annual exhibition. Two judges were appointed, and their job lasted four hours. Twenty films were screened in all, three of them being in colour. The total length of film shown was about 5,000 feet. There was time to screen only nine films at the exhibition itself, but everything went extremely well. All seats were filled at both sessions—actually every seat had been reserved a week before the show—and the audiences seemed most enthusiastic: it is hoped that a few among them, at any rate, will join the ranks.

Before the first show started, members took shots of the people entering the hall. The resulting film was shown to the audience at the end of the first show—ninety-five minutes later—and provided a minor sensation.

Messrs. Kodak kindly provided a lecture, with films, *A Cine Kodak on Holiday*, for the meeting on 4th April. On April 25th, Mr. K. Gordon, Vice-President of the Association of Cine Technicians, is paying the Society a visit.

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The Banned Film (Continued from page 64)

masters; he has studied vagrancy, has made himself entirely familiar with conditions as they exist. Then why do Mr. Cavalcanti and Mr. Martin, both of whom have studied the subject so closely, arrive at such entirely dissimilar views? It is indeed perplexing.

Another perplexing point is the attitude of mind that penalises a producer for not dealing with all sides of a question when it is plainly evident that he has set out to present one aspect thoroughly—and succeeded in doing so. I do not recall any outcry that the G.P.O. films of the fishing industry, for instance, are shocking because they entirely fail to show that there is a certain amount of disaffection among the fishermen.

The Rules of Film-Making

One is very concerned to learn that Mr. Cavalcanti was thrown upon his own resources at the final adjudication, that he had to make the rules as well as apply them. But we congratulate him in thus joining at one bound the august company of the pioneers of film production. Not only does he criticise films but he frames the rules of film making. It is, however, unfortunate that those amateurs who have humbly studied the work of these eminent colleagues of Mr. Cavalcanti's and tried in their own small way to put into practice their teaching, should have been working in ignorance of the fact that there might be other rules as well. To quote Mr. Cavalcanti: "This is not a very satisfactory position to be in."

Judging

But stop! Are we being unfair? Does not Mr. Cavalcanti mean that he had to make his own rules of criticism? But surely not, for as a responsible critic he knows that a film can only be judged on effect and not on intention. Studio or street, real life or fiction, straightforward presentation or brilliance of artifice? As a judge of amateur films he is not concerned with whether a film of real life is to be preferred to a fictional film. He is only concerned with which is the better production. As a judge of amateur films he judges a teaching film on its merits, praising it if it is useful, condemning it if it is dull. As he himself says, "if a film is to succeed it is not enough for it to be useful, it must also be well done."

It is, however, gratifying to learn that we amateurs are free to do as we please. Many of us thought that we were always expected to be useful, and that tends to make us such prigs.

THE EDITOR.

2nd EDINBURGH AMATEUR FILM FESTIVAL

Details of the Second Edinburgh Amateur Film Festival, 1939, are announced; entry forms may be obtained from the Edinburgh Film Guild, 135, George Street, Edinburgh, 2. Object is to encourage "the amateur to keep in touch with reality and to produce films with worth-while themes dealing with contemporary affairs." Among the sections are: Actuality (i.e., documentary, travel, news, industrial), Instructional, Society Films, 9.5mm. Films (any subject), Church Films and Beginners' Section. "The length of films should, if possible, be between six and fifteen minutes' running time, but if the nature of a film demands either less or greater length, this will be taken into consideration in the adjudication."

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The High-Light Cine Wipe

Name. The "High-Light" Cine Wipe.
Makers or Agents. Smethurst High-Light, Limited, Bolton, Lancs.

Description. The instrument consists of three main parts (a) The saddle or base, which is fixed between the tripod and camera and holds the mechanism in correct position, (b) the wipe actuating mechanism and (c) a flexible drive which picks up motive power from the rewind spindle of the camera. The device can only be used with a camera with the necessary rewind facilities. The construction is a combination of die-cast alloy parts with stainless steel rods and working sections.

The die-cast base has a machined upper bearing surface 1½" wide x 3 3/8" long to take the camera, the tripod screw being controlled by a 1½" diameter disc recessed in the underside of the base. At the front end of the base are carried two horizontal parallel bars 4" long x 5/16" diameter, spaced 1¼" apart.

Flexible Shaft Drive

The bars hold a transverse cradle which in turn supports, on two vertical posts, a housing which lies at right angles to the direction of view of the camera. This housing, which measures 4" long by about 1½" square, carries a spirally grooved spindle. By means of a screwed joint the spindle is attached to a flexible shaft drive, which in its turn is attached to the rewind spindle of the camera itself.

A small carriage and mask holder run along the top of the lateral housing. They are caused to move by a small plunger which can be engaged at will with the spiral groove in the revolving spindle by operating a conveniently placed horizontal lever on the travelling carriage.

The wipe movement is from left to right on the screen and at the end of its movement the instrument goes automatically out of action to permit the camera to run freely. The mask holder proper is supported on a spring loaded joint which enables it to be placed pointing due left or due right. The mask is of black sheet metal.

For Correct Setting Up

To facilitate the correct setting up of the device a transparent template is provided, and full details for its use are included in the excellent instruction book. This setting up is somewhat critical, but once obtained the instrument can be dismantled for storage without altering the settings.

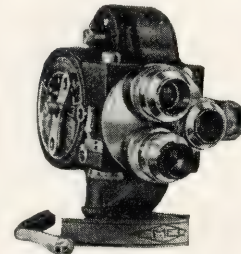
To effect a wipe the carriage is placed at the left end of the device with the plunger retracted and the mask in its cradle. At the desired moment the lever is touched, the plunger engages with the spiral spindle and the mask travels over the field covered by the lens, progressively obscuring it. The camera is stopped and the lens capped and then, by means of a T-piece which forms part of the flexible drive, the camera is wound back until the travelling carriage has assumed its original position. This enables accurate rewinding without the use of any special frame counter or other similar device. A

(Continued on page 107)

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The range of Emel cameras which achieved great popularity last year have been completely redesigned and those improvements found necessary, incorporated. The popular model C.61 single lens camera and the turret head model C.82, which were probably in greater demand than any other camera of their type, are equipped with a re-designed shutter mechanism ensuring greater steadiness. Among the many improvements is also a completely dust-proof turret head which is smooth working and finished in dull chrome. In fact, the Emel cameras are so completely different from last year's models that we advise you to write to us for the new descriptive catalogue which will be sent free and post free.

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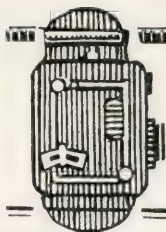
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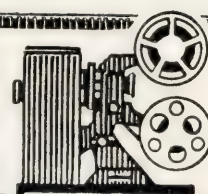
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The High-Light Wipe

(Continued from page 105)

slot cut in the housing can be used as a register mark in this proceeding.

The mask holder is then turned through 180 degrees, the lens uncapped and the next shot will automatically be wiped in when the camera is restarted. If some time must elapse between the two shots the wiper can temporarily be locked in position.

Although the cradle only moves horizontally, suitable arrangement of the mask gives the effect of a diagonal wipe in either of two directions. Other special mask shapes can easily be prepared from black card.

The model described above is that designed for the Paillard H camera. Those for other rewind cameras are substantially the same, but with detail differences to suit the requirements of each of the cameras.

Price. The complete outfit, with mask is £10 10 0.

Remarks. This is a perfectly practical instrument. Its movements are particularly smooth and sweet and no appreciable extra load is put on the camera motor.

Its outstanding feature is that a correct wipe can be secured, whatever the relative speeds of film travel of the two shots. For example, a normal speed shot can, if desired, be wiped into a slow-motion shot or a cartoon sequence. The instrument can be used with the camera held in the hand, but in the interests of good operating it is desirable to use a tripod.

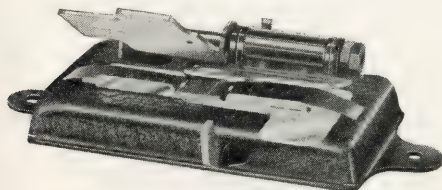
EDITING ACCESSORY

Name. Pathscope Type B. Mender for 9.5 mm. film.

Makers or Agents. Pathscope Ltd., North Circular Road, London, N.W.2.

General Description. The instrument is constructed of heavy pressed metal, the base being finished in black crackle enamel. The actual working parts are in semi-matt chromium steel. There is provision in the base for screwing the instrument down to a wooden or other support.

The film in this instrument is aligned by a pair of shallow fences and one registration pin on each side of the centre of the splicer. This splicer is somewhat different in principle from the usual type of instrument in that the



Pathscope Type B. Mender.

film is placed in it emulsion downwards. The film is clipped in the right hand bed and held in position by a gate and then the whole combination is swung backwards through an angle of 90 degrees, thus bringing the emulsion side upwards. In this position it is scraped with the scraper provided.

The other end of the film is clipped, emulsion downwards, in the left hand bed which is held rigidly to the base of the instrument. Cement is applied to the scraped portion and when the splicer is swung down

into the closed position, both of the untrimmed film ends are automatically sheared. A small catch holds the splice together and keeps the join under slight tension until it has set sufficiently to allow of its removal from the mender. This little instrument measures 5 1/4" x 3" x 1 1/8" depth overall.

Price. 15/- in card box.

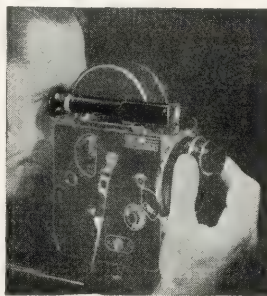
Remarks. This is a simple and inexpensive type of splicer which at first appears a little strange because of its unorthodox design, but which rapidly proves itself to be highly efficient.

9.5 mm. TALKIE

Messrs. Pathscope Ltd., of North Circular Road, London, N.W.2, have introduced another and more powerful model of their interesting 9.5 mm. sound on film projector.

This instrument is recommended with a 400 watt projection lamp and equipped with an aperture projection with the wide aperture of 1.6. Together these two improvements increase the light efficiency by 50 per cent. as compared with the earlier model. The new instrument is gear driven and has a 9" diameter speaker. The above are the principal improvements, but there are also a number of minor modifications.

The new model sells at £85. The old model is still available, the projector described above being an addition to the existing range of instruments.



Rear
Focuser
for
Paillard
Camera

Submitted by
R. G. Lewis
(Cine)

We regret that in our report on this piece of apparatus, in last month's issue, the Rear Focuser was not quite accurately described. The purpose of it is to enable the visual reflex focuser on the Paillard to be focussed from the rear of the camera and if a tripod is being used, to eliminate the necessity of standing on a box or chair so as to look down into the eye-cup.

Having fitted the Rear Focuser to the camera one may see upon looking into the eyepiece an image of what is in front of the lens. Focussing is then accomplished by rotating the helical mount until the image appears sharp. The lens now focussed is then swung over to the taking position.

In the design care has been taken to see that it conforms to the general lines and appearance of the camera; it is made to clip into the top view finder position. The eyepiece supplied with the camera can be used also for the Rear Focuser. Descriptive leaflet may be obtained from R. G. Lewis (Cine), 202, High Holborn, London, W.C.1.

Mr. R. W. Urie, Hendon Hall Hotel, Hendon, N.W.4, wishes to form a cine club and would like to hear from readers. A studio has already been secured at Thorney House, Smith Square, Westminster. It is hoped to produce 9.5 mm. S.O.D. films.

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Siemens 16mm. Camera, Meyer f/1.5 lens with Leitz range finder, as new. List price £53. Accept ... £28 10 0
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Zeiss 16mm. Camera, Cassette loading, f/2.5 Tessar lens. Cost £24. Accept ... £5 0 0
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Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rates: For Private adverts., 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). Box Number 6d. extra. All Advertisements must be prepaid. The latest date for receiving small advertisements for the June issue is May 6th.

WANTED

WANTED. Complete outfit or individual components for Sound-on-Disc Recording, and playing back. BM/MBJC, London, W.C.1.

WANTED. Inexpensive Single-run 8mm. Cine Camera. Parker, New Sessional Court, Hitchin.

WANTED. Dekko 9.5mm., full particulars to Gillow, 13, Witherington Road, N.5.

MISCELLANEOUS

MANAGER wanted for Cine and Photo retail business in Provinces. State age, experience, salary required. Box No. 183, Amateur Cine World, 300/304, Gray's Inn Road, W.C.1.

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FOR SALE

FOR SALE. Leather carrying case for 16mm. Paillard Bolex camera. Nearly new. £2 0 0, Cost £3 3 0. R. Potter, 114, Ashley Rd., Hale, Cheshire.

16mm. Kodachrome Film. Scientific expedition cancelled. Quantity brand new 100ft. spools for sale at 35/-. Development date August 1940. Just purchased. Guaranteed. Dr. Morey, Shrewsbury.

16mm. KODAK K. 1.9 lens and 3in. telephoto, set of filters, complete in leather case, as new £19. 73, Newington Butts, S.E.11.

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BELL & HOWELL Filmosound Model 120 G., 750 watt lamp, 18 watt Amplifier, 16 months old. Splendid outfit in new condition. R. Simpson, 12, Union Row, Aberdeen.

EXCHANGE OR SELL. 9.5 super reels. Write for list. Nixon, 15, Kepple Street, Coventry.

KODASCOPE 8, M80, 300 watt stills, resistance, spare lamp, etc. Complete in carrying case. Cost £33. Few months old. Snip! £26. Gould, 561, Kingsbury Rd., N.W.9.

PATHE 200-B Projector, additional resistance, excellent condition, £11. 263, Kenton Rd., Kenton, Middx. Wordsworth 2815.

SNIPS—Several shop-soiled only Cine Cameras and Projectors. Get details, I.C.S., 4, Colonnade Passage, New Street, Birmingham, 2.

SAVE £10. Bolex 9.5mm. cine camera with f/1.5 Dallmeyer, absolutely as new. First cheque for £35 secures. Hunt, 143, Bury New Rd., Whitefield, Manchester.

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KODASCOPE 8, M80, 300 watt stills, resistance, spare lamp, etc. Complete in carrying case. Cost £33. Few months old. Snip!! £26. Gould, 561, Kingsbury Road, N.W.9.

DITMAR 9.5, 50ft., f/1.8, cost £22 10s. Demonstration only. £14 10s. Read, Denmark Street, Diss.

TITLING

PERSONAL. 9.5mm. Titles—Threepence. "Effects"; Discount; Latest List. Evans, Cine-publicity, Dereham, Norfolk.

PROCESSING

WHITE'S new "Cage" tank for perfect processing, particulars on request. Messrs. White's, 18, Murgatroyd Street, Bradford.

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Your Problems Solved

ADDING A LARGER LAMPHOUSE

L.H.B., Nottingham.—The problem of building a larger lamphouse for a Pathe Home Movie projector is one which has been dealt with a large number of times. The resistance which you refer to is designed only to pass the current necessary for the original small lamp which was fitted to this machine. It will not pass any larger current, and that is why the larger lamp will not light. If you wish to change to any larger sized lamp, whether it is only a 24v. 36 watt lamp or a 110 v. 100 watt lamp, you will need a new resistance.

If you wish to avoid having to provide a new resistance you might use a lamp of the mains voltage, i.e. a 230 volt 100 watt lamp. This type of lamp is available in the proper projection-type of lamp, and can be obtained from advertisers in our columns. The ammeter to which you refer has no bearing on the problem, but it will not be suitable for the larger lamps. We suggest that if you use a "mains voltage" lamp, that you take a separate pair of leads to this, and incorporate a switch in them. To make the whole outfit quite safe you could incorporate a switch of the Lundberg type "Twinob" to prevent the lamp being switched on without the motor running to avoid film blistering in the gate. Lenses, condensers, etc., can be obtained from Broadhurst, Clarkson & Co., of Farringdon Road, London, E.C.

CLAW MECHANISMS

(1) When the film is pulled down intermittently in the gate, by the claws, what does it rely on to prevent it from dropping too low, under its own momentum? Does it rely on the friction of the gate, or does some kind of pad press on the film, as soon as the claws have pulled each frame down into position, releasing it as soon as the claws are ready to pull the film down again?

(2) What is the pressure pad or plate? Does this press on the gate to keep it closed, or is it actually the front of the gate, capable of being drawn open, to thread the film, and being kept shut by springs?—E.W.L., Brentwood.

The film is prevented from slipping after the claw has pulled it down, by the pressure of the gate, as you correctly assume. Unless the projector (and then only those 35 mm. machines used in film studios) is designed for special purposes, generally from a camera mechanism, there is no "lifting" gate. When the gate of the projector is closed, the thing is locked in position, but one side of the gate is floating on a spring which applies the necessary pressure referred to above.

The claws on different cameras and projectors are all designed differently, but generally the designers try to get the path traced out by the claw so arranged that the claws enter the sprocket-holes in the film in a straight line and not at an angle—similarly for when they leave the perforations.

SUPERIMPOSITION SHOTS

In trying out some superimposition I have not obtained quite the results I desired. I adopted the following procedure:—All the first scenes were taken at slightly under the indicated exposure; the film was then wound back and the second scene exposed on the first, using the same exposure method.

The result gave the second scene predominating,

All replies are sent by post; a stamped addressed envelope should be enclosed

almost losing the first scene which I wanted to stand out prominently. Perhaps I should have given full exposure to the main scene and under-exposed the second superimposing scene?—D.A.P., Catford.

Although if working at very low exposure levels, the question of the inertia of the film might come into account, we cannot suppose that, if the film had received, say 50 per cent. of the necessary exposure on the first shot, this would affect the density of this first exposure over and above the second exposure to the extent to which you refer in your query. While in theory this might be an interesting assumption to account for the variation in the two exposures, it would probably not hold good in practice to any measurable (not visible) degree.

We can only suggest, especially if you are working on reversal film, that you employ some such method as the Smethurst High-Light System (fully described in past issues of *Amateur Cine World*, and also in the book in the A.C.W. Series, "Exposing Cine Film" by Mr. Smethurst) to ascertain exactly the balance of the exposure which you wish to give to each of the two scenes forming the superimposition shots.

Letters to the Editor

SOUND-ON-DISC RECORDING

Sir,—I am sure the articles by Norman Dyer on the elements of sound-on-disc recording will prove to be useful but, for the benefit of the beginner in this work for whom the series is intended, I would like to point out that the Permarec thermo-setting synthetic resin blank, referred to in the second article in *Amateur Cine World*, April issue, is no longer obtainable in this country. Also, I understand the manufacturing plant in Germany has been closed for some time.

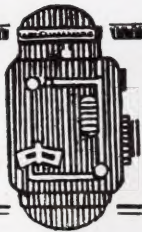
In the Summer, 1938, issue of *The Journal of the British Sound Recording Association* a complete table of direct recording blanks appeared, which included details of several makes not mentioned by Mr. Dyer as well as a list of foreign blank manufacturers. If any readers would like to possess this table a few copies of the Journal still remain at 1s. post free, but, if sufficient demand is forthcoming, a separate revised reprint of the table may be published.

44, Valley Road, DONALD W. ALDOUS
Shortlands, Kent. (Technical Secretary,
B.S.R.A.).

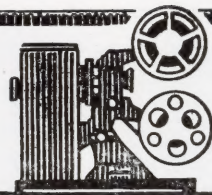
DYING INDUSTRIES

Sir,—Mr. L. Horne-Norman, in his letter in the March *Amateur Cine World*, mentions net-making as a dying industry. This may be the case in the Hastings district, but as an industry he has most certainly been misinformed. What about all our trawlers and herring drifters, let alone the hundreds of small inshore craft working all around the coasts? Thousands of tons of hand-made nets of all types and sizes are used by them annually. No, Mr. Horne-Norman, we cannot include this item in the list. The more British-caught fish you eat, the more the net-making industry will thrive.

L. SLEIGHT.



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HOW YOUR LOCAL DEALER CAN HELP

On this page you will find the best place in your locality for buying cine apparatus. Most dealers stock all makes of cameras and projectors and are only too willing to give you demonstrations for comparison purposes. What is more important, your local dealer is always ready to answer any future queries you may have about the use or handling of the cine apparatus you have bought.

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16 mm. Kodak Mod. E. f/1.9 Micro focussing. Leather case, used twice only. 50 or 100 ft. As new. £25 for £20 10 0

Bolex G916, 500 watt, 2/4 blade, res., case. Used 4 hours £37 10 0

16mm. Bell & Howell SU57. 750 watt. Res., ammeter. Case. Hardly used. Guaranteed as new £39 10 0

9-16 Duo Ditmar, 500 watt., res., 800 ft. arms. £40, as new £29 10 0

9-16 Duo Ditmar, 500 watt., res. Cost £39 10 0, as new £27 10 0

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Gebescope K 16, latest model	...	£67 10 0
Pathe 200 B, mains voltage lamp	...	£8 17 6
Kodascope 8/35, as new, with case	...	£6 19 6
Siemens Home, as new, case	...	£19 10 0
Pathe Imp, motor, S/A, res.	...	£3 0 0
Pathe Kid	...	£1 2 6
Filmo I21 Camera, f/2.7, case, unused	...	£12 10 0
Zeiss Kinamo, Tessar f/2.7	...	£4 5 0
Pathe H Camera, f/1.9, var. speeds	...	£9 0 0
f/2.5	...	£5 19 6
Cine Kodak Eight, f/3.5, used once	...	£6 19 6
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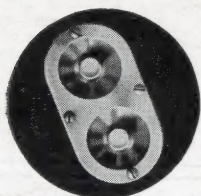
90% of amateur difficulties are due to incorrect exposures and the Ditmar Camera enables the user to secure proper exposure under every condition. The model to the left is provided with a built-in optical exposure meter, the indication of which shows in the viewfinder alongside the aperture indicator. By adjusting the external sliding button the aperture is changed until the indicator is level with the darkest visible square. Exposure will then be correct.

Ditmar Cameras are also available with a built-in photo-cell exposure meter which gives continuous reading while shooting.

Both models have all the well-known "while-you-shoot" controls including separate buttons for 16 and 32 frames per second, permitting instant change of speed, a viewfinder free from vertical parallax and corrected for horizontal parallax, hand crank for single frames, etc. Adjustment for varying film speeds is provided.

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8mm. for 25ft. double run from ...	£15 15 0	£22 10 0
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Apertures available f/2.5 (8mm. only), f/2.8 (fixed focus and focussing), f/1.8. Write for complete list of prices.

To the right is the front of the photo-cell exposure meter model showing the special baffles which ensure that only the light from the subject reaches the meter. The hood folds down to protect the cell when not in use.



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